

The INTERNATIONAL • STUDIO •

VOL. XXXIX. No. 153

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NOVEMBER, 1909

DUTCH PICTURES IN THE HUDSON-FULTON EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

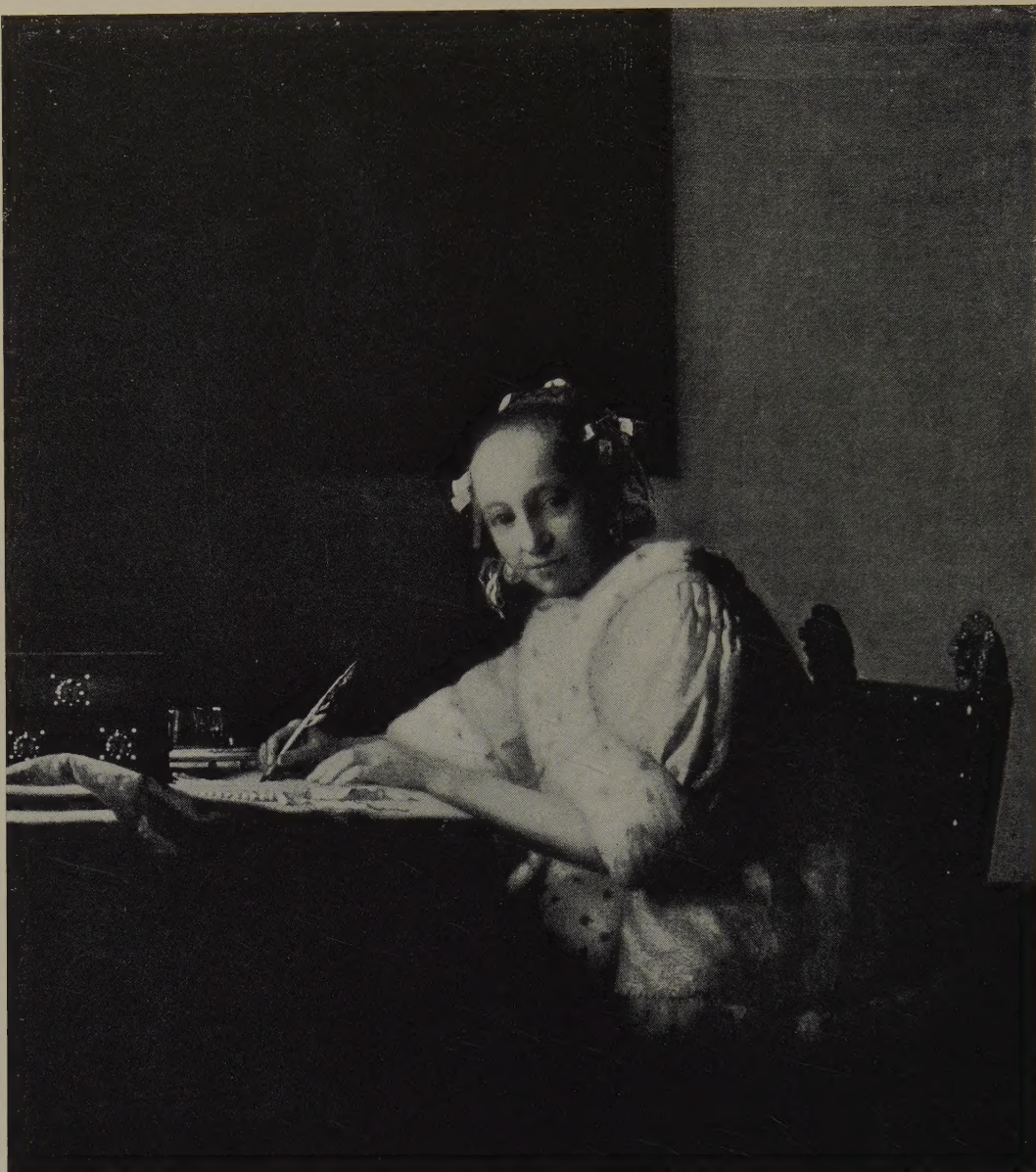
THE loan exhibition arranged in the Metropolitan Museum of Art, New York, as part of the Hudson-Fulton Celebration consists of two parts, one of which is commemorative of the period in which Henry Hudson lived and the country under whose auspices he entered the river which bears his name, and the other of which is associated with America in the time of Robert Fulton and his predecessors. The Hudson section includes a remarkable loan collection of the industrial arts, dating from the earliest Colonial times in New England and New Amsterdam to the time of Fulton's death. Of the industrial exhibition the collection of furniture was described in our October issue. In the following pages is shown a representative group of the paintings loaned to the Museum for the Hudson section of the exhibition. The entire collection is to remain on view for some time, the date of closing being fixed at present as November 15. It is possible, however, that the period of the exhibition may be extended and the date of closing be postponed.

The group of paintings secured for the Hudson section demonstrates in striking fashion the opportunity which America affords to-day of illustrating by original examples the great art of the Dutch painters of the seventeenth century. Some astonishment may, perhaps, be felt in European art circles that it was possible to assemble in New York one hundred and forty-five paintings of the first importance representing this period, among them thirty-four Rembrandts, twenty Frans Hals and five Vermeers. Even after this showing only about one-half of the number of the Rembrandts in America are exhibited, with, perhaps, two-thirds of the number of works by Frans Hals, Hobbema and Cuyp.

The period during which all the works exhibited

were painted covers only some thirty years. The number of true masters who arose in Holland during this short time is astonishing. It happened that three generations of masters overlapped to contribute to this flowering interval. Frans Hals was born in 1584, but his development was unusually late. Jan Vermeer was born in 1632 and died early. During the period of the first generation some time was necessary for the development and establishment of a national art. At the other extreme the native painting fell under the influence of the French school, which overwhelmed it in 1670. Rembrandt's output covers the whole period.

Vermeer, whose productive period falls chiefly between 1656 and 1675, shows a progressive style together with a perfection of surface which approaches the French influence. Not more than thirty-six of his works are known, a restricted output as compared with the other masters or with Rembrandt, who left six hundred and fifty. Vermeer employed few colors, and in shadows, with a modern touch, avoided the characteristic browns. But the most modern of the group, no doubt, was Frans Hals, whose animated stroke made him a supreme delineator of character. He is, probably, more fully represented in America than any other Dutch artist and the works shown in the exhibition date from his best period, 1635 to 1655. Jacob van Ruisdael, nephew of the older master, Salomon van Ruysdael, brought landscape to the highest perfection that it reached in Rembrandt's period. As mountain scenery was probably unfamiliar to him, his work in such subjects shows remarkable imaginative power. Aelbert Cuyp, known as a cattle painter, studied his landscapes more simply and confined himself to the moods of sunset. Bartholomeus van der Helst is best known for his portraits and portrait groups. Next to Rembrandt, Jan Steen displays, perhaps, the richest inventive faculty. The Rembrandt from the W. K. Vanderbilt collection is an outstanding example of the master's period of greatest vivacity and animation.



Lent by Mr. J. Pierpont Morgan, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

WOMAN WRITING A LETTER
BY JOHANNES VERMEER VAN DELFT
 [1632-1675]

A lady in morning toilet, wearing a yellow jacket trimmed with ermine, sits writing at a blue-covered table on which are writing materials, a casket and a string of pearls. She is leaning forward and turns to look at the spectator. She has pearl earrings, and bows in her hair. The chair back is ornamented with gilded lions' heads. A large dark map, only partly visible, hangs on the greenish-gray wall. The light falls on the canvas from the left, strongly illuminating the head and bust of the lady. Canvas: H., 18½ inches; W., 14½ inches. Burger, No. 40; Harvard, No. 43; Hofstede de Groot, No. 36. Sale (probably), Amsterdam, 1696; sale, Dr. Luchtmans, Rotterdam, 1816; sale (probably), J. Kamermans, Rotterdam, 1825; sale, H. Reydon and others, Amsterdam, 1872; sale of Comte F. de Robiano, Brussels, 1837.



Lent by Mr. W. K. Vanderbilt, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

Three-quarters length. Standing. A man about fifty, with gray mustache and imperial. He wears pearls in his ears and a high, light-colored turban, fastened with gold ornaments and adorned with a clasp and a pendent horsetail. He is dressed in a voluminous embroidered cloak, and over it a many-colored, fringed shawl. A golden ornament on his breast. His left hand, concealed by his cloak, is laid on his hip; his right hand grasps a stick. Signed on the lower right: *R. H. L.*, 1632. Canvas: H., 59 inches; W., 47½ inches. Smith, No. 285; Vosmaer, pp. 116, 495; Dutuit, p. 55, No. 365; Bode R., No. 145; Klass, d. K., p. 120. Collection of Paul Methuen, Corsham; collection of King William II of Holland, sold in 1850; collection of Tomline, Orwell Park; collection of Mr. McKay Twombly, New York.

THE NOBLE SLAV
BY REMBRANDT
[1606 (?)–1669]



Lent by the Hon. Robert W. de Forest, New York, to the Metropolitan Museum Hudson-Fullton Exhibition

PORTRAIT OF A LADY
 BY BARTHOLOMEUS VAN DER HELST
 [1613 (?)–1670]

Half-length figure, turned slightly to the right, the hands not visible. She wears a bluish-gray silk dress, trimmed with gold and silver lace and broad lace collar. Pearls at her throat and in her hair, which is brushed plainly back and falls in ringlets on either side. A dark-green curtain hangs behind her. Brownish-gray background on the right. Canvas: H., 11½ inches; W., 10½ inches. About 1660. Formerly ascribed to Terborch. Rightly attributed to Van der Helst by Hofstede de Groot.



Lent by Mr. Henry C. Frick, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

Above a rocky, wooded hill at the right is seen the spire of a church. A rushing mountain stream emerges from the right and turns to the left in the foreground, where it forms a cascade. A shepherd leads his flock across a rustic bridge which spans the stream. At the left some fallen tree trunks. Blue hills along the distant horizon. Dark clouds gather in the blue sky. Signed on a rock in the center, *J v Ruisdael*. Canvas: H., 39½ inches; W., 34 inches. Smith, No. 222. Collection of Baron Lockhorst, 1826; collection of Earl of Onslow, England.

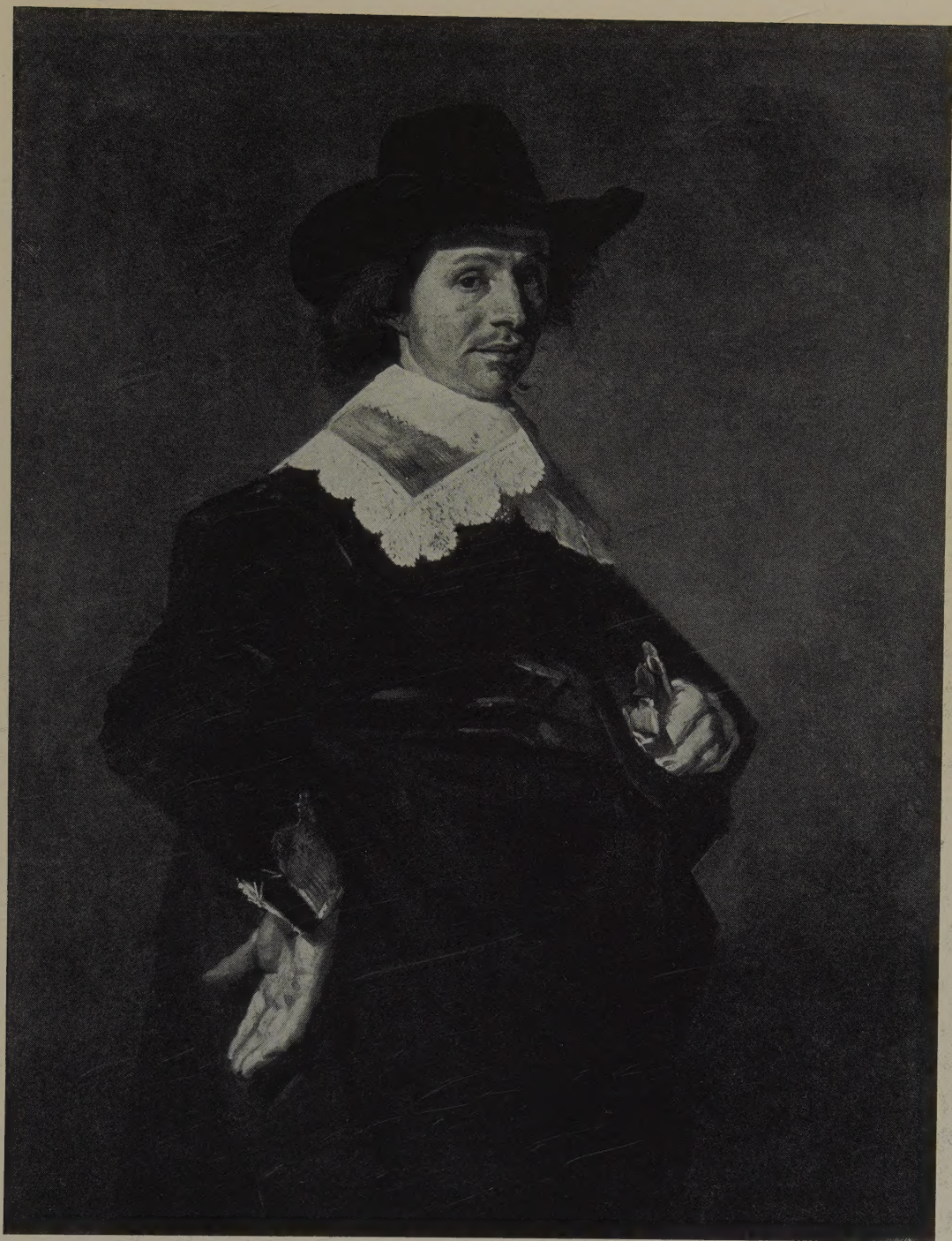
A WATERFALL
BY JACOB VAN RUISDAEL
[1630 (?)–1682]



Lent by Mr. Charles M. Schwab, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

THE DRAINED CASK
BY JAN STEEN
[1626-1679]

A group of figures in a tavern. In the center the stooping figure of a woman in a red dress with a blue jacket, who holds a bowl, while on the right a man in a gray-blue cloak tilts a cask to drain its contents; at the end of the cask an old woman strikes it with her shoe. Seated at the table at the left is a man with a red hat, holding a stein in his hand, and behind him two men in green clothes, eagerly watching the wine as it flows slowly from the cask. At the left a third man lights his pipe at the table. In the background an open door through which is visible the evening sky. On a wooden partition at the left of the background the inscription: "*'Tis drouigh voor de maets Aef is doot den tap lopt op s(e)n ent de verbruyde krouj is vaets.*" Signed on the cask, *J. Steen*. Canvas: H., 34 inches; W., 40 inches; Smith Suppl., No. 70; Westrheene, No. 95; Hofstede de Groot, No. 603. Collection of M. P. Caauw, Leyden, 1768; collection of E. Higginson, Salmarsh Castle, Kent, 1842; collection of the Marquis de la Rochebousseau, Paris, 1873; collection of M. E. Martinet, Paris, 1896.



Lent by Mrs. Collis P. Huntington, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

Three-quarters length. Standing, turned to the right, the right hand resting on the hip, with the palm turned outward, the gloved left hand holding the right glove against the chest. He wears a black costume, a large lace-trimmed collar and a felt hat. Signed on the right of the foreground: *Aetate Suae An° 1643*, with the monogram *F. H.* Canvas: H., 46½ inches; W., 35¼ inches. Moes, No. 137.

PORTRAIT OF A MAN
BY FRANS HALS
[1584-1666]



Lent by Sir William von Horn, Montreal, to the Metropolitan Museum Hudson-Fulton Exhibition

A broad expanse of water and sky, with several warships carrying the Dutch flag, and smaller craft in the foreground. At the edge of the marshy shore, seven cows. A warm evening sky with clouds is reflected in the water. Signed on the right, *Cuyp*. Panel: H., 104 inches; W., 168 inches.

RIVER VIEW ("SEA VIEW WITH CATTLE ON SHORE")
BY AELBERT CUYP [1620-1691]

THE STUDIO

C ONTEMPORARY AMERICAN LANDSCAPE PAINTING. BY L. MECHLIN.

IF it is true, as Barrie has suggested in his "Margaret Ogilvy," that the end and aim of all art is to open the eyes of those who will look to beautiful thoughts and beautiful things, then it must be admitted that the landscape painters of America are artists indeed. Primarily they are discoverers and interpreters — men passionately loving nature and striving through their works to impart to others their emotions; not as others have done, but in a way distinctively their own. They have not always succeeded, nor invariably done well. Being thrown almost inevitably upon their own resources, their expression has at times been crude and immature; but it has been frank, sincere and true, and this has given it distinction.

And, furthermore, their pictures have been painted largely without regard for the market, without intent to please, and while in many instances they have been found lacking in pictorial interest they have not failed to carry conviction.

As the love of pure landscape is commonly a token of ripened development, it is, perhaps, a little perplexing to comprehend why America, an exceedingly young, if precocious, nation, should have made her largest contribution to the art of the world in this particular field. Possibly, however, a reverent love of the outdoor world is the pioneer's heritage — perchance youth has engendered daring. Be that as it may, without doubt it is true that the view-point of the American landscape painters is, and has been almost from the first, different from that of other landscape painters, inasmuch as it completely overlooks the immediate relationship of nature to man. John Richard



"THE GOLDEN AFTERNOON"

BY CHILDE HASSAM

Contemporary American Landscape Painting



LANDSCAPE

(Corcoran Gallery of Art, Washington)

BY ALEXANDER H. WYANT

Dennett said of Homer Martin's landscapes that they looked as if no one but God and the painter had ever seen the places; and this characteristic is not peculiar to Martin's work alone. For this very reason it is a question whether or not American landscape paintings could be fully appreciated by those unfamiliar with American landscape; but it is thought that beneath their subjective truth lies sufficient fundamental art to give them universal appeal.

George Inness is called the father of American landscape painting, because he was the first to discover that art lay not so much in the thing transcribed as in the transcription—that mere facts were less worthy of preservation than was their significance; which is, in reality, the dividing line between the old school and the new. But before him came Durand and Cole, F. E. Church, Moran, Bierstadt, Kensett, Casilear, and the other men of the so-called "Hudson River School," who while seeking truth along conventional paths paved a broad roadway for those who followed. That art is an inherent instinct, rather than a cultivated taste, is manifoldly demonstrated in American history, for with absolute spontaneity the little flame burst forth simultaneously here and there in remotely distant places in that broad land. And not only did it awake, but it lived, under conditions untoward to a degree almost incomprehensible. In the early days of art in America men became

painters without having seen a single great picture, without having known or associated with other painters—and these days are not yet a century dead! Where else have such conditions been paralleled? Where else has art been so severely tested? Durand and Cole were both engravers before they became painters, as indeed were the majority of the early American landscape painters, and their works while essentially conventional and unreal were not utterly unworthy. They both reproduced natural forms according to certain fixed formulas, and Cole, not content with nature's message, endeavoured to read into his pictures a complicated allegorical meaning. Church, Moran, and Bierstadt were fond of representing upon canvas panoramic arrangements of dramatic scenery, and thought that they were nationalizing their art by transcribing distinctly American themes. To them the grandiose was great—bigness a matter of measurement, and while their capacity was puny in comparison to their aims, they did divert attention from foreign ideals and were not inferior technicians. The group of men who made up the Hudson River school got nearer the truth but did not succeed in ridding themselves of the notion that one day is as another, and that in nature facts are unalterable.

To the influence of the Barbizon painters is attributed the altered outlook of Inness, but whether or not he learned his secret of Corot, his work is by



"UPLAND PASTURES"
BY HENRY W. RANGER

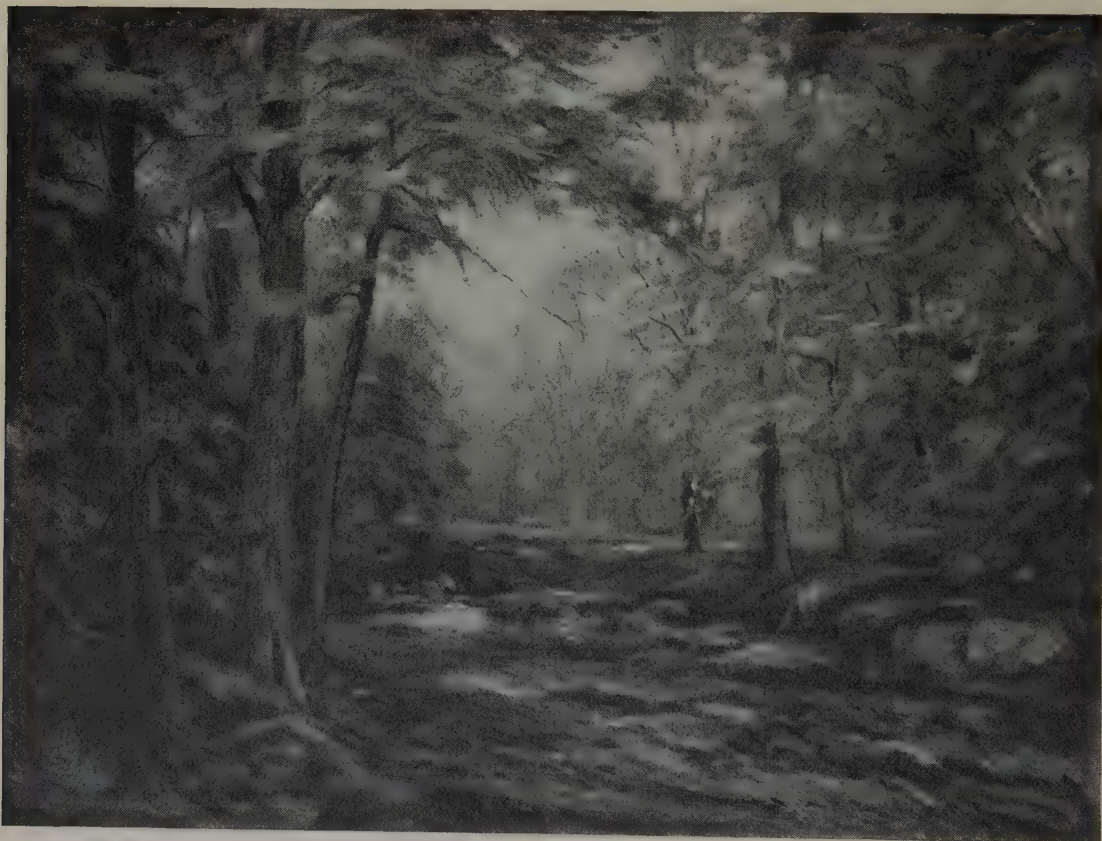
Contemporary American Landscape Painting

no means imitative. Instead of seeking beauty he saw it, and on every side. He painted broad stretches of near-by open country lying steeped in summer sunlight—such scenes as were to him most familiar and appealing, and he made patent their charm. His colour was rich and strong, and he allowed it to flow freely from his brush. Some of his canvases are over-painted, but they all have definite meaning. Alexander H. Wyant, his contemporary, was perhaps an evenr though a less virile painter, and a better draughtsman. For him grey days had more allurements than sunny ones, and his works are found to have a lyric quality which in a measure Inness's lack. Homer Martin, of the three, was probably the most emotional but least conscious of the beauty of his own land—least single-hearted. All of these men, it must be understood, developed gradually, and to some extent groped their way, unconscious of the fact that they were creating tradition. Their works stand to-day alone, and represent a chapter which is concluded.

This brings us to present time, to the field of contemporary effort wherein is spread before us an

almost bewildering array of the fruits of an early season. Between the years 1879 and 1909 the pages of history have been turned rapidly, and records have grown old while they were yet in the making. Within this period the French impressionists have risen and declared a new creed, the *plein-air* painters have advanced a doctrine, and the tonalists have strengthened their ramparts; in America the voices have been heard and in some measure heeded. American landscape painters, like American figure painters, of the last quarter century have quite generally got their schooling in France, but they have returned more promptly, and held with greater tenacity, it would seem, to native ideals. Thus with them the foreign influence has apparently filtered through a national individuality, and been assimilated rather than absorbed. Of course, there are those who lead and those who follow—imitators and honest investigators—men of little minds and men of independent conviction; but the latter are in preponderance.

Childe Hassam is the strongest exponent of the school of Monet in America, but that he is not the



"AUTUMN WOODLANDS"



"A SHOWERY AFTERNOON"
BY EMIL CARLSEN

Contemporary American Landscape Painting

servant of a single manner he frequently demonstrates by laying aside, temporarily, his colour spots, and smoothly covering, with his pigment, broad surfaces. Mr. Hassam has indeed both a docile and a nimble brush, and whether composing little jewelled mosaics of colour with the object of reproducing the vibrations of light, or building up on canvas, with deliberate stroke, a grim picture of New York's cañon-like streets, he is equally felicitous—equally individual.

The short stroke is also commonly employed by Willard L. Metcalf, who is likewise to be numbered among the foremost of the American landscape painters. Light and air are to him matters of serious concern, but so also are form and motion. Unlike the majority of those who follow the impressionists' teachings, he cares not merely for the effect of sunlight but for the object upon which the sunlight falls, and paints not always in a high key. In composition his pictures are not invariably agreeable. Most often they are bits of Nature selected without pictorial regard, but the charm which they exerted upon the painter is surely imparted to the observer, and the reason for the choice made known. They are mature, thoughtful transcriptions displaying, with evident

spontaneity, both the painter's love and knowledge of the thing transcribed. Of somewhat the same order are the works of Ernest Lawson and Carroll S. Tyson, jun.

In quite a different vein are found the paintings of D. W. Tryon, J. Francis Murphy, Bruce Crane, Emil Carlsen, William S. Robinson, Leonard Ochtman and Granville Smith, who transcribe more subtle effects and interpret more definitely the illusions of atmosphere. Mr. Tryon is fond of painting a gentle winter sunrise or sunset seen through a screen of trees, which crosses the middle distance—a theme utterly dependent for its charm upon its rendering. Mr. Murphy is, perhaps, more versatile, but likewise shows a preference for the grey browns of late autumn and early winter, for nature's gentlest moods. His work is subtle, but, like Mr. Tryon's, essentially definite; the forms he represents are studied and then, if necessary, forgotten; his colour is pure but well modulated; his handling broad but eminently skilful. It is as though he said to the beholder, "Come and see this thing which I have discovered—this unexpected loveliness of Nature which will be no less lovely to you than to me." Mr. Crane's painting is not unlike Mr. Murphy's in style though his technique



"LATE SPRING"



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"MORNING." BY D. W. TRYON

Contemporary American Landscape Painting



"JOHNNY CAKE HILL"

BY WILLARD L. METCALF

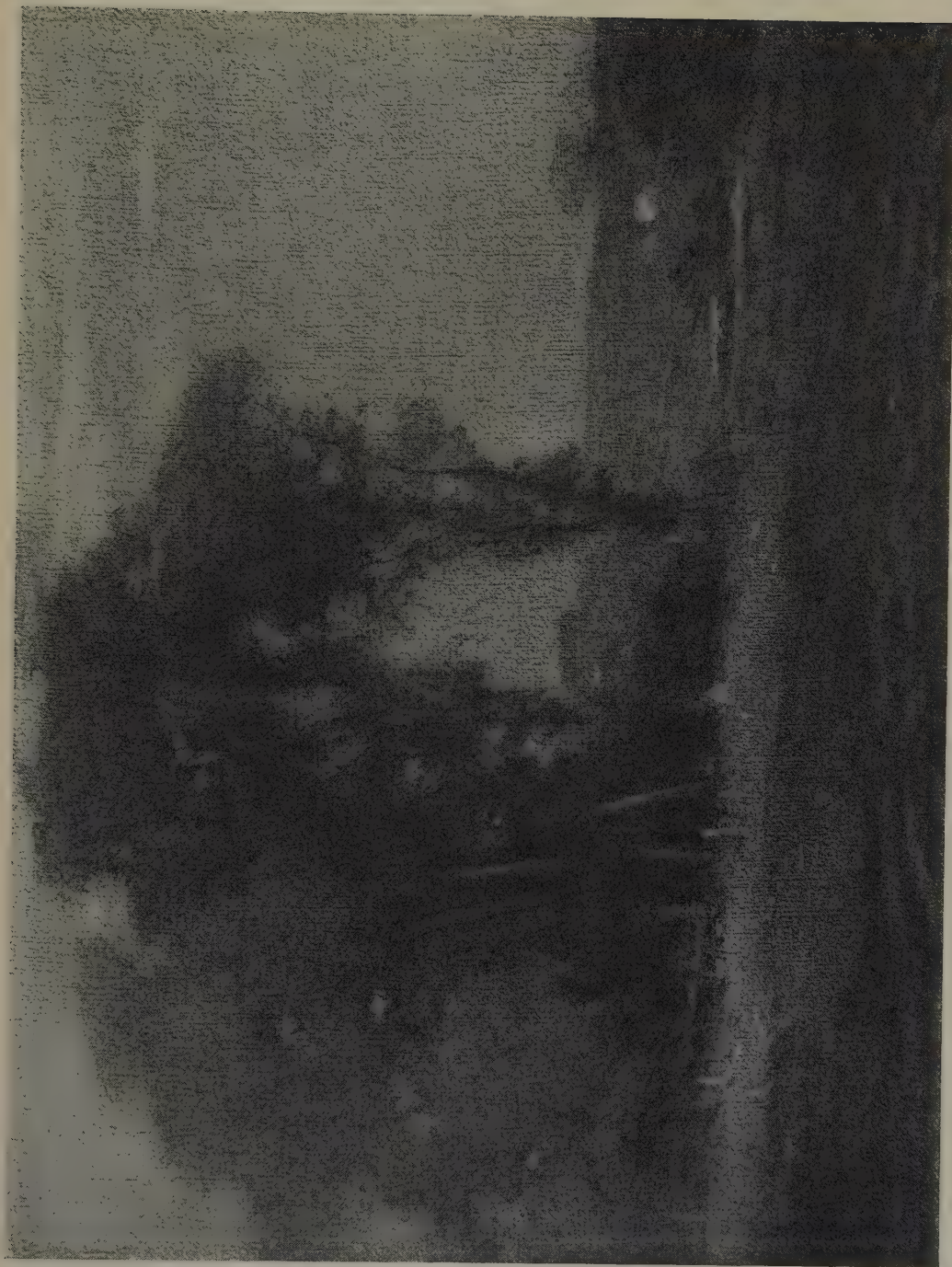
commonplace country — bare hills, ploughed fields — into which the winter air or autumn sunshine has put a magic. Mr. Carlsen uses a drier brush than either of these and has less regard for the amenities of objective beauty, striving chiefly for effects both strong and subtle, which will suggest the big indifference of Nature to man—its stern, simple grandeur. Mr. Robinson, again, is apparently more purposely winning, his compositions being more pictorial but none the less significant. The joy of spring-time — the poetry of the starlit night — the restful peace of slumbering nature, are the things which his art

is, perhaps, a little broader and bolder, a little less suave. His pictures too are most frequently of has made manifest. Leonard Ochtman commonly paints winter pictures—broad fields lying beneath



"THE YEAR'S WANE"

BY BRUCE CRANE



“MIDSUMMER NIGHT”
BY WILLIAM S. ROBINSON

Contemporary American Landscape Painting



"THE LAND OF THE HOPI INDIAN"

(By permission of Mr. Wm. Schanz)

BY ALBERT L. GROLL

a coverlid of snow and seen under grey clouded skies, or in the half light of morning or evening—and succeeds in combining bigness in effect with subtlety of suggestion. Granville Smith sets forth outdoor scenes in which there is a mixture of lights, introducing, most often, some such token of domesticity as a dwelling, a mill or a roadside tavern. Now all of these painters interpret their themes more or less in an envelope of mist—not a fog, be it understood, but a visible atmosphere—and deal almost exclusively with ephemeral effects, using delicate colour. In their pictures they accurately express the several planes of vision without displaying great contrasts of light and shade. They are seekers for truth, lovers of nature, accepting it as they find it; men of independent vision and conviction.

On the other hand, however, there is a group, equally zealous and high-minded, who cling closer

to tradition and lay greater stress upon the prerogatives of art—men to whom it must seem that the business of art is to supplement and perfect nature, to carry out its intention, and who represent light by the use of luminous colour. These are the tonalists, Henry Golden Dearth, Ballard Williams, Sartain, Dessar, Keith and Ranger, whose sense of the pictorial is very acute, and whose compositions display a decorative motive, appealing first to the eye and then to the intellect. These artists are less fragmentary in their speech than the former, and to the masters of the Old World they are more akin. Mr. Dearth and Mr. Williams both display in their work imaginative power of a delightful order. Mr. Ranger is perhaps nearer to nature at times and more versatile, fashioning his compositions into lovely patterns of colour and yet preserving the

feeling of the outdoor world. Mr. Keith, who has already been the subject of an article in this magazine, confines his activities chiefly to the picturing of California woodland scenes, which he transcribes much after the manner of Inness.

Between these two groups, which are the antithesis one of the other, is yet another group adhering in part to the tenets of each. Charles H. Davis, Wm. L. Lathrop, Edward W. Redfield, Walter Elmer Schofield and Charles Morris Young can be classed neither with the impressionists nor with the tonalists. They are the men who have dealt most frequently with stubborn facts, daring to interpret nature in the unromantic light of mid-day, without the direct glint and glitter of the sun. Both Mr. Davis and Mr. Lathrop use a broad, full brush and apply their colour with apparent directness. The former's work has more finish normally than the latter's, but is no more convincing. Mr.



(Evans Collection, National Gallery, Washington)

"SUNDOWN." BY GEORGE INNESS

A Picture Collector's Experiment

Redfield has habitually used the short stroke with crisp, broken colour, until the past season, when, for the nonce, he adopted the tonalists' style, concealing his craft in a broad finished surface. He and Mr. Schofield and Mr. Young are pre-eminently painters of winter scenes—of snow, and sunshine and frosty crystalline air, for the transcription of which, up to the present, no formulas have existed.

And besides these there are the painters who cannot be even thus broadly classified, such as R. M. Shurtleff, the veracious interpreter of midsummer wood interiors; Charles Warren Eaton and Ben Foster, painters of nocturnes, poetic, virile and true; George Melville Dewey, Charles A. Coffin, Arthur Parton, strong men all; Albert Groll, who has found picturesque motives in the desert of Arizona, and, better than any other, has rendered significant its spacious breadth; and Arthur Hoeber, both writer and painter, who sees in nature a poetic loveliness and transcribes it with acute artistic feeling, framing for the onlooker gentle lyrics neither too insistent nor yet too refined.

It would be easy to enlarge this list, but the intention is not to furnish the reader with a cata-

logue but an introduction; to indicate in a measure the breadth of the field, and to suggest the trend of endeavour. It is not claimed that American landscape painters have yet reached their apogee, that they exclusively have discovered and manifested great truths, but rather that they have looked out upon the world with seeing eyes and have keenly felt its loveliness—that they have had new thoughts, emotions, and aspirations, to which, with the freshness of youth, sincerity, and joy, they have given expression. L. M.

A PICTURE COLLECTOR'S EXPERIMENT. BY T. MARTIN WOOD.

It is to be feared that it is only too true that much of the "collecting" done nowadays is purely speculative, and betrays a mercenariness in its ulterior motive that defeats the only spirit in which a collector can come into right relations with, and nurse the genius in the art of his own time. The term "collection" makes one think of a famous collector, not long since deceased, who it is said was wont to mount to a big room and



"AN OLD MILL"



(In the Collection of His Honour Judge Evans.)

"L'ESCARPOLETTE," FROM THE OIL
PAINTING BY ANTOINE WATTEAU.

A Picture Collector's Experiment

have one picture after another wheeled before him for inspection. Occasionally, however, one meets with a collector who buys pictures and hangs them in his living rooms solely for the sake of enjoying their daily companionship—to live with them in fact.

It is thus that his Honour Judge William Evans, Judge of County Courts for Mid Wales, enjoys a collection, not large but curiously interesting as an experiment in bringing modern pictures and those of older masters together on the same walls in his house in Southwick Place, near Hyde Park.

Judge Evans has not, as a rule, collected large pictures, preferring rather those of cabinet size, and in this way has encouraged what needs to be encouraged as much as anything nowadays—the return to canvases of a size which is proportionate to that of an ordinary room. Gradually on the walls the older art is being supplanted, and this encouragement to the young generation sets a fashion for others. Let us say it here, it is the collectors who will determine the future of English painting by what they elect to encourage or despise in it and by the conditions which their attitude is to bring about in the future, for, as we know, it is that which is best adapted to existing conditions, and not that which is best in itself, that survives. One wonders—since those who pay call the tune—what it is that withholds the modern

rich man from the ambition of calling in his own name for the finest art of his time, in emulation of Venetian merchants. It is his to do this, or, on the other hand, to stifle rising art between his close-packed frames of “the wrong things.”

But let us return to the collection under review, where the preferences are the expression of a single taste. Inside the rooms a keynote of stillness is given by the lakeside scenes of Wilson; outside the windows is a London street. Music would give one over to just such a dream as a Wilson picture, but with his art it is a dream that is not coming to an end. One notices more than one picture by Conder, who was derived from Wilson, even more than from Watteau—though this has not been pointed out—in what is more than subject, namely, the spirit in which the subject is conceived. The art of Wilson and Conder shows them both as visionaries, wishing to see things even of this world only in a certain light. Watteau was more matter-of-fact, took things more as they were, believed altogether in life, at least on summer mornings. All the three painters found their way into remote gardens which they imagined always to belong to a race superior to themselves—a race of aristocrats, about whom they could not help keeping their illusions, having themselves the aristocratic cast of mind into which the com-



CLASSICAL LANDSCAPE

BY RICHARD WILSON, R.A.

A Picture Collector's Experiment



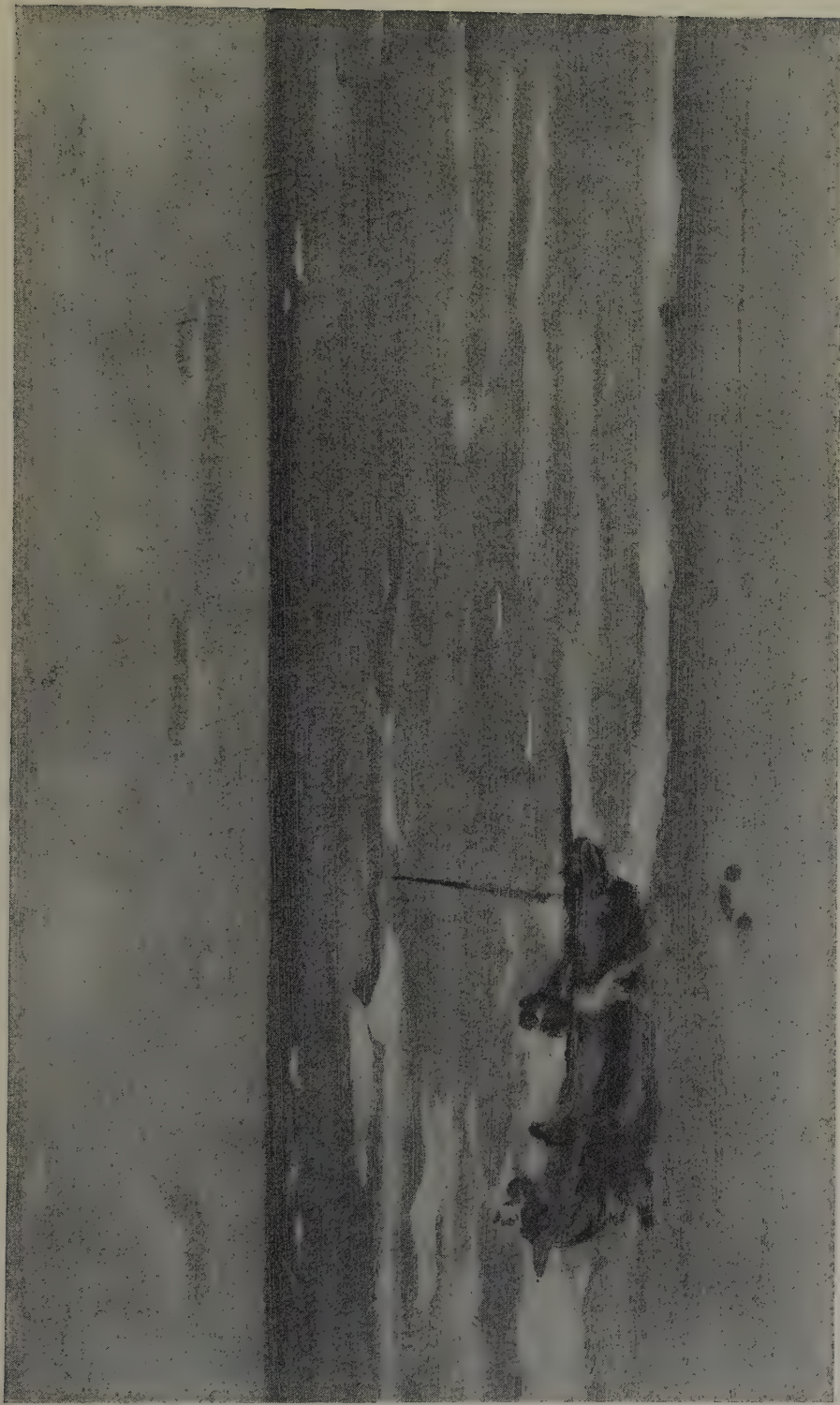
"THE VALUERS"

BY WILLIAM ORPEN

monplace cannot enter. The juxtaposition of old and new work on the walls in this collection is very interesting, because it makes possible appreciation of such affinities between certain modern and older painters; not as regards style, the subject of frequent comparisons, but in the matter of inspiration.

Amongst modern painters represented are Charles Shannon, Charles Ricketts, James Pryde, Charles Conder, Wilson Steer, W. Tonks, Walter Sickert, and William Orpen. All these names are familiar to the foreigner through the Press, yet if he lands in England to study the work of this present school, is there any public institution to which we can direct him? Fortunately it is being conserved by a few collectors in a country from which, as a rule, all the best things go abroad. We are grateful when we find, as in this collection, a Whistler sea-piece, one of the few which have not gone from England, and sea-pieces by Conder, in which the Whistler influence is apparent, belonging to the art of this island nation, and rightly the subtlest appreciations of the sea and the haze-veiled horizon that the world has seen as yet.

Things as different from these as *The Birth of Venus*, by the pre-Raphaelite, Mr. Spencer Stanhope, are hanging on the wall. The beauty desired of the pre-Raphaelites was of a most indeterminate character, and in proportion to its indefiniteness was their passion for all the outward signs of reality and a method that did not even release the real at the point where all reality tends to escape into illusion—the point at which Whistler had the genius to arrive. In the pre-Raphaelite movement art was set upon the rejection of all conventions, just as in Wilson's time it had accepted them all; and yet in the matter of inspiration, as distinct from methods, it was Wilson who went to life while the pre-Raphaelites went back to art. Wilson's imagination at least encountered at first hand, as part of the places he wished to paint, and so as part of nature, the associations of ruined gardens from which his pictures took their beginning. But for choice the pre-Raphaelites would not encounter a mood even of this refinement at first hand, but rather as interpreted to them through the fourteenth-century traditions of Italian art. Life they intended should



"HARMONY IN BLUE AND SILVER: BEACHING
THE BOAT." BY J. McNEILL WHISTLER

A Picture Collector's Experiment



"THE GARLAND" BY CHARLES SHANNON

come to them disguised; the austerities even of their own thoughts they tempered with a memory of roses.

The fragrant beauty in Stanhope's *The Birth of Venus* usurps a Grecian title, while opposing in the extreme all that we have known of beauty as conceived in Greece. We can see—as in the statuette *Diana* by A. Carrière-Belleuse—that something of Hellenic grace survived in the pseudo-classic conventions even in the nineteenth century, which perhaps knew less than any other century of the Hellenic spirit.

In the accepted forms of any convention there is frozen something of the spirit that, searching for beauty, accepted these forms; their acceptance too implying some agreement as to what beauty was, though beauty still goes undefined.

The pre-Raphaelite chart, as to the direction in

which to look for beauty, came into Mr. Charles Shannon's hands, but he has taken guidance from a thousand other sources, giving himself the freedom of everything to which his imagination responded. His art is limited only from within, and not by rules imposed from without, as with all the pre-Raphaelites but the first ones no less than with the conventional artists they despised.

But after all to speak of convention is to speak of a science of beauty which fails before new experiences; and in these modern times, concerned with new artistic experiences, this science must renew itself. Naturalism is a modern ambition in art as well as life; perhaps only in these days does art attempt to stand for a moment altogether unfettered by tradition. After this realisation of freedom, and as a part of it, traditions have been resumed or not at will. Some of them seem

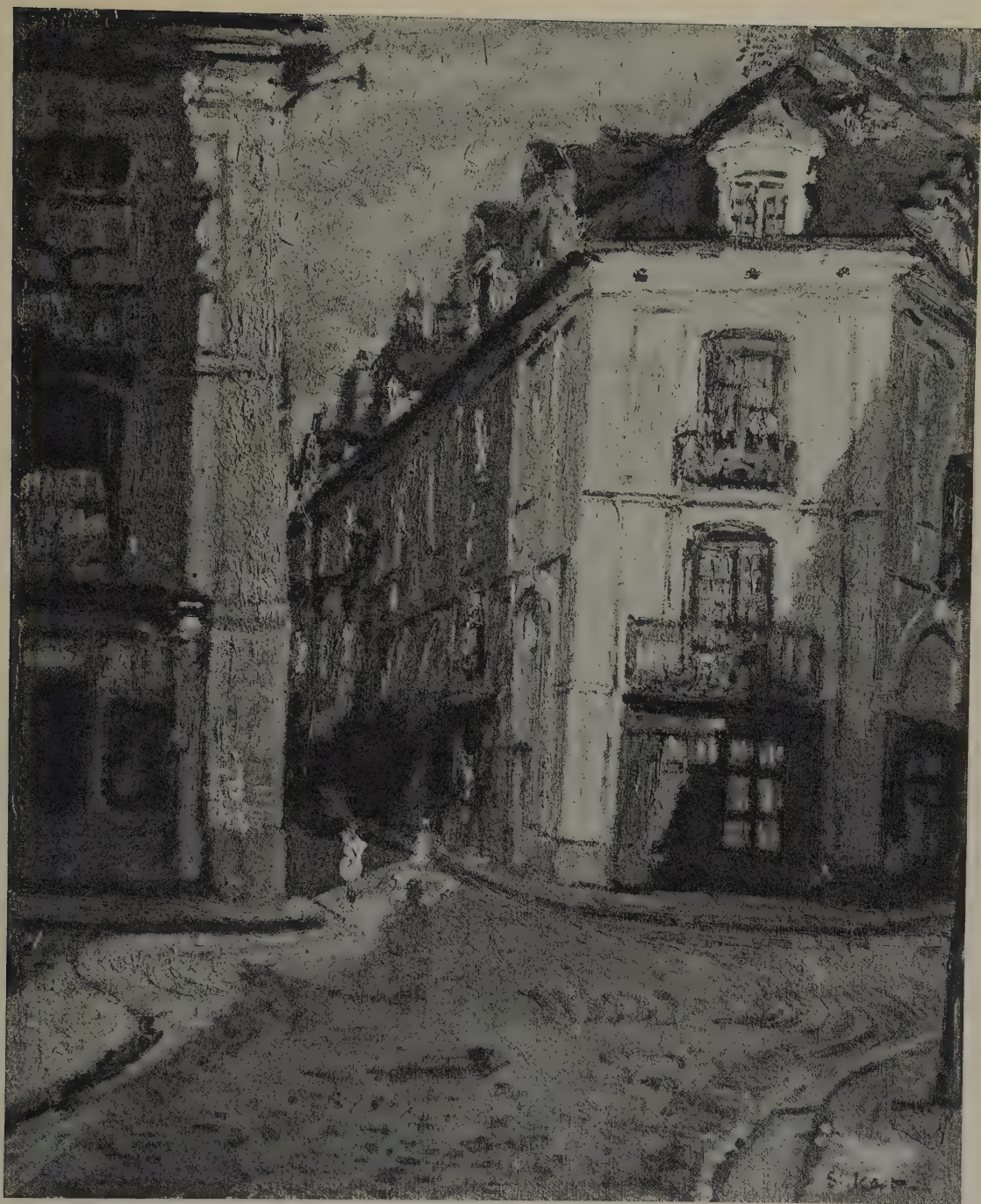


"THE BIRTH OF VENUS." BY R. SPENCER STANHOPE.



(In the Collection of His Honour Judge Evans.)

"FÊTE CHAMPÊTRE." FROM THE OIL
PAINTING BY ADOLPHE MONTICELLI.



"RUE COUSIN, DIEPPE"
BY WALTER SICKERT

A Picture Collector's Experiment

necessary for recapturing old experiences, and since it is manifestly impossible that nature should show to every artist something that has escaped the experience of all preceding generations, the traditional—which as often as not then is the natural—is constantly being renewed. The landscape generalisations, say, of Wilson's time, were often absurdly superficial, but at other times they stood for an emotional summary of the effect desired; much as impressionism does in another way. For conventionalist and impressionist alike, nature is the source of symbols for their mood. With them the standpoint is remarkably different from that of the superficial realists who imagine that the mere copy of a scene must give the emotion that the scene itself arouses; who forget that the artist's emotion is as much a selective factor as his vision of the objective signs needful for the communication of his feeling to his public.

The purely naturalistic school, controlled nevertheless by feeling, is represented in Judge Evans's collection by Daubigny in his picture *An Old Mill*, or in sculpture by *The Wounded Hen* of Barye.

In selecting our illustrations we have almost confined ourselves to the oil paintings, but of drawings of the modern school it would be difficult to find a more characteristic specimen of Mr. Muirhead Bone's genius with the pencil than *Trafalgar Square*, or anything more interesting to contrast with it than Conder's drawing, *The Arrival*. Pencil work invites from an artist even greater freedom and spontaneity than etching. It is to be presumed that the ideal of etching is to capture in more than one copy the spontaneous touch; but the trouble attached to the process cannot fail to act as a restraint, and Mr. Bone's pencil drawings from life show a subtle response in their handling, which makes

them often even finer as works of art than his etched plates. If we wished a perfect specimen of the naturalistic vision, we should perhaps do as well to turn to Mr. Muirhead Bone's drawing as to anything else. For all its precision in rendering fact, it still expresses a very personal view. Mr. Bone always seems impressed with the novelty of London streets; he retains, apparently to this day, after long residence in London, the attitude of mind of a country visitor.

In this article, in speaking of paintings, we have, as we intended, disregarded difference of style in the method of works we have compared. The method of an artist is modified at different periods of his career, and changed almost unconsciously according to every fresh subject; but what probably exercises a greater influence on his final style than anything else, if he is a landscape painter, is the moods in nature with which he is most in sympathy. In dwelling upon Wilson, Whistler or Daubigny, we take them as representative names. Nature is as the artist sees it. If in



"MEDEA AND HER CHILDREN"

BY CHARLES RICKETTS



(In the Collection of His Honour Judge Evans.)

"THE DEMI-MONDAINE," FROM THE
OIL PAINTING BY JAMES PRYDE.

A Picture Collector's Experiment



"THE ARRIVAL" (DRAWING IN COLOURED CHALKS)

BY CHARLES CONDER

Wilson's time the talk had been, as it is now, of "the return to nature," what a nature it would have been to return to! One of conventionalized trees and vegetation curiously lacking in variety.

In modern times the intimacy which science has established with nature has been shared by art also. In individual cases the view an artist takes of nature is a preconceived one, of course, deter-



"TRAFALGAR SQUARE" (LEAD PENCIL DRAWING)

"TRAFALGAR SQUARE" BY MUIRHEAD BONE

A Picture Collector's Experiment



BRONZE STATUETTE: "DIANA"
BY A. CARRIÈRE-BELLEUSE

mined by a thousand influences upon his mind other than those of nature. The mood of Whistler's art is one of an hour, but with such a painter as Daubigny it is one of a place. There is the sense of time given by one school of landscape painters, of place by another, and of the historic associations of a place by yet another school. These things are of course determined by temperament, and schools of painting might be classified in this way more often than they are. Human associations creep into landscapes in various degrees and in other ways than the historical way which we feel, for instance, in Wilson's pictures; but landscape, at first always subordinate to the human interest, now sometimes tries to free itself from this entirely. It becomes like poetry, simply "emotion remembered in tranquillity;" only "emotion" as a word seems

more applicable to the rhetorical expression in poetry than the silent suggestion of paint. Such poetry as Wordsworth's suggests the experiences of all the senses, whereas a picture, whilst it includes all these as probable influences in its creation, suggests nothing but the experience of the eye. If we are responsive to the scene, our memory may almost open for us again sensations of the other senses, and a picture grow fuller for us as we live with it—and this fulness of art is the reward for its true students.

The signs of another influence admitted to art are evident in Judge Evans's collection—that of the theatre, in which lighting is controlled simply to imaginative ends, as it often is with Mr. Ricketts and Mr. Pryde, the qualities in both of whose art are never easy of definition.



BRONZE STATUETTE: "THE WOUNDED HEN"
BY A. L. BARYE



PORTRAIT OF A LADY
BY FRANCISCO GOYA



INTERIOR OF GRAND TRUNK RAILWAYS
NEW LONDON OFFICES WITH TEMPERA
FRIEZE BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Tempera Frieze



SKETCH FOR FRIEZE BY FRANK BRANGWYN, A.R.A.

Mr. Walter Sickert, with whom touch itself and vision are so in accord that feeling seems to descend into the fingers as if his fingers had a genius of their own, is represented in a street scene, *Rue Cousin, Dieppe*: it is in his art that we have the significant modern character.

There is a whole class of painters whose work is of a kind by itself in that it is musical in character. But even among these there is a difference between those with whom the resemblance is one of feeling in execution and those who deliver us over to a mood such as is induced by music, but only in the result. This, for instance, is the case with the art of Wilson, who, unlike Monticelli, made no attempt to transpose musical conditions to the sphere of colour. Both Watteau and Wilson sought to conserve in their art that which appealed to them in the world; while Monticelli turned with

aversion altogether from the world and sought refuge in the delights of his own improvisations. His inspiration was at the flood in *Fête Champêtre*, one of the pictures now reproduced in colour.

A curious blend of colour has been brought about in the rooms of which we have been writing, and the inclusion of the works of the past seems but to justify the intentions of the present; as to the future of art we shall not fail in curiosity if we think that beauty, now only associated with certain moments, by the accident of an artist's presence, belongs to every moment.

T. M. W.

MR. BRANGWYN'S TEMPERA FRIEZE AT THE NEW LONDON OFFICES OF THE GRAND TRUNK RAILWAY.

THE Directors of the Grand Trunk Railway of Canada have done a valuable service to modern art in commissioning Sir Aston Webb to design their London offices in Cockspur Street; and in thus doing have rendered themselves as valuable service—the service of fine advertisement; for their offices will soon be famous. That is a point not lightly to be lost sight of, for not only has Sir Aston Webb designed the offices with a rare sense of style, of form, and of colour, both as regards the wood and its ornamental inlay, and the lines and spacing of these, but he has put the crown upon a



SKETCH FOR FRIEZE

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's *Tempera Frieze*

dignified work by setting a decorative frieze above his spacious panelled woodwork to the painting of which he has called the rich and sumptuous art of Mr. Brangwyn. And in its remarkable partnership of the arts, both Sir Aston Webb and the directors of the Grand Trunk Railway have, perhaps, builded even better than they thought; for a new form of decoration has been created which should cause the setting in of a fashion that may have wide-reaching results.

It was clear that Sir Aston Webb's rich, but simple and restrained design in warm brown panelling required a frieze of sumptuous colour

to complete it. But it was equally clear that it would be better to have the plain plaster wall as a frieze than to deaden the effect of the glowing wood and its purity of design with a coloured frieze that should be heavy or dull in texture. It was here that the architect's sense of selection proved his grip of the essential values, when he called in Mr. Brangwyn's art to the enhancement of his own skill.

In painting the tempera frieze to complete the decorative scheme of Sir Aston Webb's design, Mr. Brangwyn has enhanced that scheme in a way that is the best tribute to the architect's choice of

the partner of his labours. The advantages of the use of tempera at once strike the eye—the colour is brilliant, piercing the heavy London atmosphere that “puts out” any ordinary painter's medium, and overpowers oil-colour; it is absolutely flat, becomes entirely a part of the texture and surface of a wall; it is very permanent and it stands cleaning. It is true that it has disadvantages—it must be used by a master, for it necessitates bold and decisive handling. That is essential and vital. The man who uses it must be a fine draughtsman and a bold one; he must be a born colourist, and again a bold one. There must be no playing with the tools, no redrawings, no hesitations with the colour, no dawdling over details, no *finesse*. The thing desired must be stated at once, without retouchings, without remodelling. And how complete has been the artist's triumph no one can fully realise who is not skilled in the use of tempera.

For here we have a new and bold employment of tempera typical of Mr. Brangwyn's artistic career, and very individual to the man. Others have wrought in tempera, and wrought astounding well. But they have sought their inspiration in the traditions of the past; they have gone to the great dead; have analysed the methods of the old masters; and, as near as could be, they have revived the methods and respected the traditions of the great Italians. They have been content to bring to us the Italian vision, and to state their ideas in a foreign tongue. Mr. Brangwyn, schooled in



SKETCH FOR FRIEZE¹

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Tempera Frieze

these great traditions, has founded himself upon the bed-rock of their technique, and has learnt his grammar from them; and then, boldly rejecting all the old formulas and flinging aside the Italian spectacles, has developed the medium to his own ends, using it decisively and with forthright intention of getting from its colours a wider and fuller gamut and a larger and more national utterance.

It is, as just remarked, typical of the man, a part of his remarkable development and personal vision, that, firmly taking his stand upon all that was best in the old methods, he has mastered them; but, not content to ape them, having got from the gamut of their potentialities their finest qualities, he has cast aside their hampering limitations, and, sternly refusing to be enslaved by their laws, has essayed to evolve a new style from them, and has developed their possibilities. Not only does his use of tempera mark a new phase in the craftsmanship of the material, it opens up a new vista of its large possibilities. It is all the more interesting in that he should thus have employed it in the first large work he has essayed in applying his decorative genius to the offices of commerce. It is true that Mr. Brangwyn heretofore has been known in London for his decorations at the Skinners' Hall and at Lloyd's Registry in the City; but both these places bear more the character of private houses than commercial offices.

The success here won will convince the London commercial houses that by employing high artistry in the building and decorating of their offices, not only will they be bringing dignity and beauty into that heretofore home of hideousness, the city office, but will be laying up rich treasure for themselves

as well as using the finest advertisement that they can get for the noising abroad of their commercial activities.

But there is a higher significance than this in the frieze—its artistic significance. It would be difficult to imagine the motive of the triumph of science and modern civilization over the rude forces of nature and of barbarism being uttered to a finer orchestration of the resonances that lie in colour than we have displayed before us in this large work by Mr. Brangwyn. The dramatic sense is kept well within the boundaries of the art of painting; but the artist is never afraid of those



SKETCH FOR FRIEZE

BY FRANK BRANGWYN, A.R.A.

Mr. Brangwyn's Tempera Frieze



SKETCH FOR FRIEZE
BY FRANK BRANGWYN, A.R.A.

boundaries, is never made hesitant by them. There is throughout an effect of world-drama. The contact of the Modern World with the Old World, the strife of the world of modern energy, of the bridge-builders and the makers of the great highways of commerce, of the engineer and of the strong arm of labour, of the navy and the woodman, with the bewildered braves and Red Indian warriors, is stated with an epic force and with a right use of colour that rouse the vast significance of it all. Here is the overwhelming conquest of the barbarous West by the civilized man, armed with the might and dominion of science and skill and the will to do. This great conquest is shown with the vast landscape of Northern America for back-



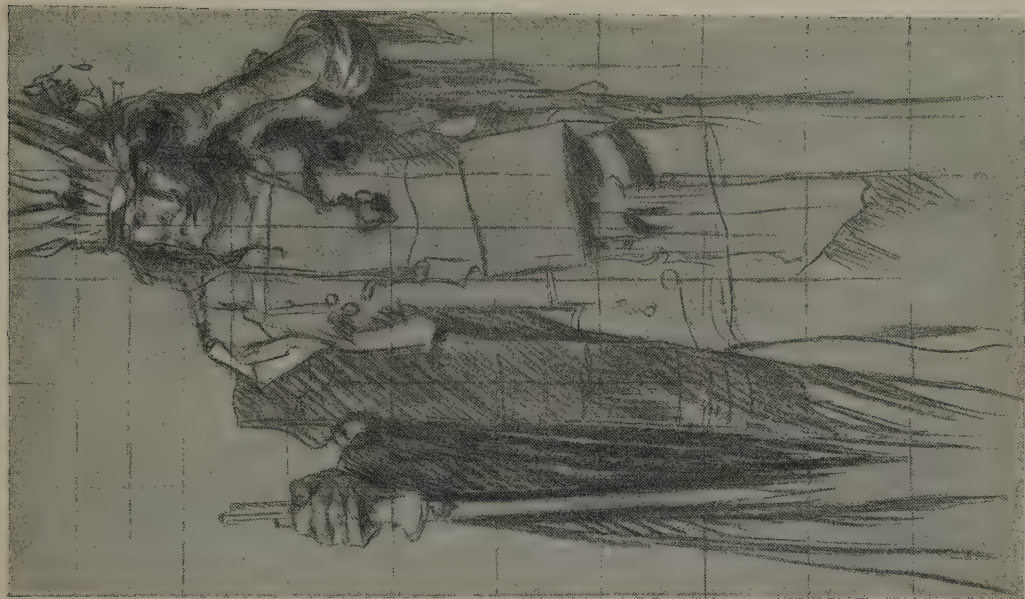
SKETCH FOR FRIEZE
BY FRANK BRANGWYN, A.R.A.

ground. From the great heights of table-lands, from the mighty waterways, from the thunder of the Falls of Niagara, from the vast gorges that are called cañons, the artist has filched their majesty and their poetic sense, and set these things upon his painted surface. Through it all, dominating all, is the glorification in the victory of man's handiwork; the steam and smoke of railway engines, the smite of axes swung by brawny arms that clear the huge trees from the track, the building of the wide spanning bridges—pride in the splendour of man's achievement in subduing and controlling to his own ends the stern forces of nature. Mr. Brangwyn's art has leaped above the mere narrative statement and photographic accuracy of the Grand Trunk Railway's panorama from ocean to ocean; he has stated the majestic significance of the company's triumphs in terms of colour employed

with poetic surety, and turned it into an epic of large forms and telling colour.

Mr. Brangwyn's grip of the technique of every human calling that he essays to interpret into terms of paint, is seen here to full advantage. His engineer needs no label, his woodsman no tag. There is never the need for a "book of the words." There is no baffling symbolism; no elaborate story-telling. And so, here, he has seen the significance of this great commercial and scientific conquest of the wilds of Canada with the quick imagination and eyes of a poet; and recorded these things with the hand of a master.

His very sketches in chalk, the rough notes of his studio, all bear witness to the directness of his vision, the force of his intention. In every one of them is evidence of that dramatic grip of the general motive that impels his art to utter in



SKETCHES FOR FRIEZE
BY FRANK BRANGWYN, A.R.A.



TEMPERA FRIEZE AT THE GRAND TRUNK
RAILWAY'S NEW LONDON OFFICES. BY
FRANK BRANGWYN, A.R.A.

An Illustrator of Celtic Romance: John P. Campbell

decorative form the essential idea for which this Company of men wrought whose achievement he glorifies in this great colour-record of their endeavour and of their aim and of their triumph. Here will be found no aping of the forms and fictions of the old masters. The worker is no Greek god set up as a symbol for toil, but the navvy in all his rugged strength and with the ordinary tools of his labour about him. In Mr. Brangwyn's art it is always the real man who has won the victory whom he glorifies, clothed in the habit in which he has won to victory. He finds in the corduroy and fustian of the great-shouldered worker of our day a romance as marked as the would-be romancers try to set about the buccaneer or warrior of the past. The Indian is no fancy fellow out of a penny novelette, but the rugged savage in all his bravery, and filled with wonder at the great invasion. Sincerity breathes throughout the whole length and breadth of the design; and the art is wedded to a skill of hand and a grip of craftsmanship all too rare in our national utterance. Above all, the decorative sense remains supreme.

AN ILLUSTRATOR OF CELTIC ROMANCE: JOHN P. CAMPBELL. BY R. A. DAWSON, A.R.C.A.

WHEN we say that an illustration is decorative we usually mean that in addition to its representation of the facts as stated in the text it produces, apart from those facts, a feeling of pleasure brought about by its arrangement, its harmony with the juxtaposed type, its disposition of lines and masses in a pleasurable rhythmic sequence. Such an illustration frankly recognises the limitations of the material in which it is expressed; it attempts, or adapts itself to, what is possible for that material, and, whilst carefully preserving the essentials of the subject, eliminates what is more suited for presentation through another medium. Again, it is characterised by a mastery of technique, an understanding of the methods and a command over the tools legitimately available for its production.

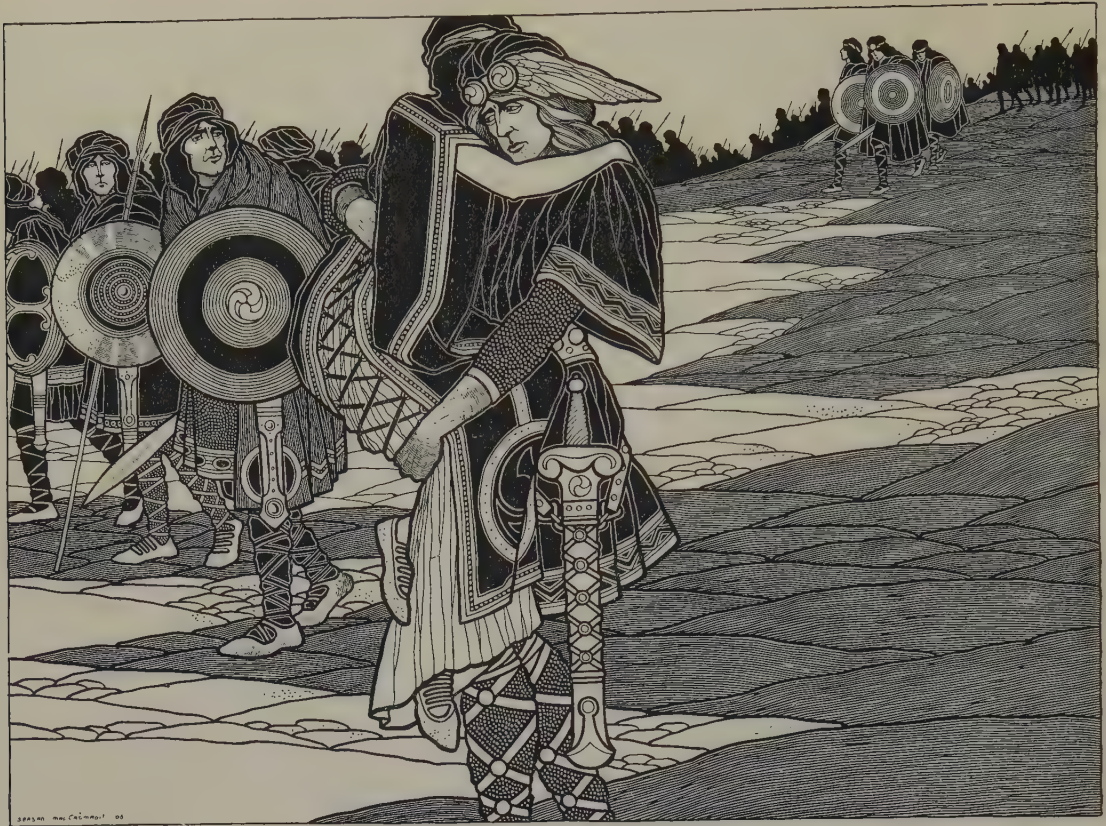
In this highest sense the illustrations now introduced to a wider circle are strongly decora-



"MY SINGING BIRD" (ILLUSTRATION TO "FOUR IRISH SONGS")

BY JOHN P. CAMPBELL

An Illustrator of Celtic Romance: John P. Campbell



"DUN ANGUS IN ARON: ACROSS THE WAVES HE STOLE HER"

BY JOHN P. CAMPBELL

tive. Moreover, it may be claimed that they indicate the coming forward of an illustrator of marked individuality and distinction, a comparatively rare exception of an artist not content to follow in the wake of his predecessors, however skilful their work may have been, and whose independence in thought and practice deserves special consideration. Such artists, by preserving their independence and keeping alive the love of invention, have aided artistic progress and have produced in their fellows a spirit of wholesome emulation.

The signature "Seaghan MacCathmhaoil" is becoming familiar on illustrations principally of ancient Celtic romance. The author of these is better known among his friends in his native city of Belfast by the more familiar if less elusive and romantic name of John Patrick Campbell. Mr. Campbell might perhaps be called one of the products of the recent literary revival of which Ireland has been the scene, and in which North and South have joined hand in hand. For the movement has drawn into its enthusiastic and energetic circle art, music, craftsmanship, and the drama. The too early broken threads of the

country's ancient art and culture are being deliberately and consciously knit together; the language, literature and customs which once were hers are now being widely studied—a fact which will appeal to those who desire to see the maintenance of national characteristics in the productions of any country.

A movement of this kind in art, literature, and general culture would tend to produce an illustrator such as the one under consideration in full sympathy with all its best ideals. Mr. Campbell is purely a product of his native island and of the "Ulster Fifth, of blossomful sweet-watered glens." He is a young artist with only a few years' professional practice, having no experience in other lands, no London or Paris training. From the time when, as a schoolboy, he was called on to draw posters advertising school events, up to the present, it is sheer hard study and some experience in the local school of art that have produced the powerful individual work we see in his latest productions.

It would be mere irresponsible optimism to claim that Mr. Campbell's work has reached anything like the heights to which it may attain, and he himself would be the last to prefer such a claim.

An Illustrator of Celtic Romance: John P. Campbell

He believes that, commencing with an uncertain latent feeling within him seeking expression, he is only now beginning to find himself, and in the work he has now in progress for various publications, to express himself with conscious power, with wider experience, and with still better results.

Some of Mr. Campbell's earlier illustrations appeared in the Irish Text Publications of the Gaelic League; but these belong to the period when the artist was feeling his way. In "Uladh," a too short-lived quarterly published in 1904, his work is more consciously powerful; it exhibits better drawing and brings out those definite characteristics of style which he has made his own. There is a distinct advance to be noted in the "Queen's College Supplement," also in the twelve illustrated pages of the "Calendar of the Saints," and in the frontispiece of "The Shanachie," 1906, all of which followed the examples in "Uladh." In "Freamacha na h'Eireann," another Irish Text consisting of a collection of old romances, we still perceive maturer work. In *Ri Soladh* (King Soladh) and in *Dun Angus in Aron*, both of which are here illustrated (opposite and p. 42), the style

has become more settled; everything is carefully weighed and considered. The evident intention has been to obtain the utmost possible artistic effect from the use of a few simple tones well balanced and arranged. The tones are—solid black, pure white, and a limited number of intermediate greys of various textures produced by the line treatment.

About the same period Messrs. Maunsel, of Dublin, published the "Four Irish Songs," by C. Milligan Fox, and it is by permission of Mrs. Fox that three of its pages are here reproduced on a somewhat reduced scale. Of these three, *My Singing Bird* (p. 37) presents a more modern theme, and is remarkable as a piece of expression in practically three simple tones. In the *Antrim Glen Song* reproduced on p. 41 (top), and *The Connacht Caoine, or Lament for the Dead* (reproduced on the same page), the artist is at home among the old Celtic people. He declares a better feeling for composition, though perhaps a little less concealed than in his latest work, and he shows us the possibilities of a moving procession of figures of which he has made such good use.



"FERGUS SPEAKS HIS WORDS OF ANGER TO MAEV" (ILLUSTRATION TO "THE TÁIN") BY JOHN P. CAMPBELL



"FAERDEAH TELLS HIS TALE," AND "MAEV'S SECOND MEETING WITH FERGUS" (TWO ILLUSTRATIONS TO "THE TÁIN")
BY JOHN P. CAMPBELL

An Illustrator of Celtic Romance: John P. Campbell



"ANTRIM GLEN SONG," AND "THE CONNACHT CAOINE" (TWO ILLUSTRATIONS TO "FOUR IRISH SONGS"
BY JOHN P. CAMPBELL

An Illustrator of Celtic Romance: John P. Campbell



"RI SOLADH" (ILLUSTRATION TO "FREAMACHA NA H'EIREANN")
BY JOHN P. CAMPBELL

But it is in his illustrations to "The Táin" that Mr. Campbell's work comes nearest its climax. The full title of this ancient epic is the "Táin Bo Cooley." It is a mythical romance, originally traditional among the bards. Translated, it is the "Cattle Raid of Cooley," the great object of the raid being a magnificent bull belonging to the Ulster Tribe, and called the Don of Cooley, which in the poetical glamour of the story stands for a truly spiritual hero. The whole poem vibrates with the ring of battle and the revelry of kings. The original drawings of the illustrations to this story have been kindly lent by Lord Dunsany. Three of them are here reproduced by special permission from Mrs. Mary A. Hutton. They are selected from a series designed to illustrate her modern rendering, representing a labour of ten years, and entitled "The Táin; an

Irish Epic told in English Verse" (Maunsel & Co., Dublin, 1907). The publication of the complete series is expected, as the author decided not to produce the drawings in the first edition of her work.

A powerful piece of work is *Fergus speaks his Words of Anger to Maev* (page 39). The strong mass of blacks is broken and lit up by the skilfully arranged patches of white and semi-tone. The attention is arrested by the outstretched hand and led to the principal figure group, the whole being steadied and strengthened by the upright standing figure. In *Faerdeah tells his Tale* (page 40, top), the principal figure, the teller of the story, is brought out as an isolated mass against the light sky, the semicircular arrangement of his hearers emphasising his importance, and the lines of the intermediate masses leading from him to the principal listener, Queen Maev, the secondary importance of the latter being secured by the background of semitone. The whole is

a rich piece of decoration, an example of mass relieved by plain space. In *Maev's Second Meeting with Fergus* (page 40) the movement of an armed host is fully suggested, the chief figures being thrown up against the sky, which has its line further broken by the many spears of the more distant adherents in the column. Mrs. Hutton's verse gives us some idea of the costume of Fergus in the following lines:—

". . . And a beautiful
And rich appearance was upon that warrior.
Brown hair was on him; and a hooded layna
With red inweaving of red gold. A bratt
Of bright grass-green was round him; and he wore
A golden-hilted sword, and round-toed shoes
Wrought all of bronze. . . ."

In all the series of Táin drawings there is fine decorative feeling—a breadth of effect coupled

Recent Designs in Domestic Architecture

with carefully wrought detail, a richness in costume and accessory, an imagination and power of design developed from a paucity of existing historic material. Note, for instance, the varied designs on the shields, swords, buckles; the changes rung on the patterns of the costumes, the stripes, chequers, borders of the homespuns, reminiscent of the Celtic heroic period, and true to what is known of its style, yet full of the variety in arrangement of form and symbolism that we should expect in the careful handwork of an earlier age.

It should be noted that Mr. Campbell has also produced a fine series of caricature portrait studies, in which he has succeeded equally well, with a great sense of humour and a distinct character, marked by a decorative feeling and strong drawing.

This side of his work is most nearly approached in the poster advertising the comedy entitled "Suzanne and the Sovereigns." The piece itself is frankly farcical, and is a travesty upon a historical period—that of William III. and James II. The characters are historical but the setting is grotesquely modern. The poster shows in the two background figures the designer's capabilities in overcoming a difficult piece of drawing.

Finally, Mr. Campbell has learnt to use a pen with the unfailing precision of a trained craftsman. In looking through a great number of original drawings it was only possible to find two lines which had required alteration after being put in with pen and ink. There were no traces of erasure or chinese white on the work whatever, all being fresh, strong and clear in expression.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE cottage at Bushey, Herts, illustrated on page 44, was built and designed by Mr. Harold Kennard, of London and Amer-sham, for an artist who desired a simple but comfortable home treated in a cottage style throughout. The exterior is roughcast left from the float, with oak-stained woodwork and leaded lights, the roof being covered with dark handmade tiles, and the chimney-stacks of local sand-faced bricks. The interior is treated in a similar manner throughout, the whole of the woodwork being stained dark and the walls distempered; a special feature being made of the entrance staircase, and hall, over the fireplace of which an old oak beam from one of



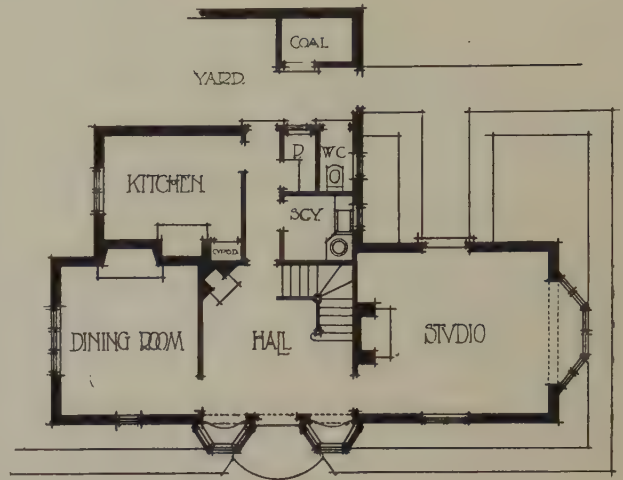
POSTER FOR "SUZANNE AND THE SOVEREIGNS"

BY JOHN P. CAMPBELL

Recent Designs in Domestic Architecture

the last of the local windmills has been built in.

"Oakhill Drive," illustrated opposite, is situated on Surbiton Hill, Surrey, and its principal rooms face S.E. and S.W. The terrace is 30 feet wide, and stands 5 feet above the level of the tennis and croquet lawns. The external facings are of purple stock bricks with red dressings. The bay windows of the dining-room and drawing-room are stone mullioned, the remaining windows being of wood painted white. The copings of the gable parapets are of stone. The roofs are covered with light sea-green Westmorland slates, laid in diminishing courses with lead ridges. The hall and staircase are lined with white panelling, and the doors of the principal rooms are of polished mahogany. The ground floor accommodation comprises an entrance hall with cloak-room and lavatory adjoining, main hall, a billiard-room 28 by 18 feet, with raised dais at one end, drawing-room 26 by 15 feet (exclusive of bay), library, dining-room 22 by 16 feet, and the usual domestic offices. The loggia can be approached direct either from the drawing-room, billiard-room, or hall, and serves as an open-air



PLAN OF COTTAGE AT BUSHEY. HAROLD KENNARD, ARCHITECT

room. On the first floor, besides a sitting-room leading on to the balcony over the loggia, there are eight bed- and dressing-rooms, two bath-rooms, etc., and the top floor has three bed-rooms, a bath-room, and other accommodation. The house is warmed by radiators in addition to open fire-places. The architect, Mr. Walter E. Hewitt,



COTTAGE AT BUSHEY, HERTS.

HAROLD KENNARD, ARCHITECT

Recent Designs in Domestic Architecture



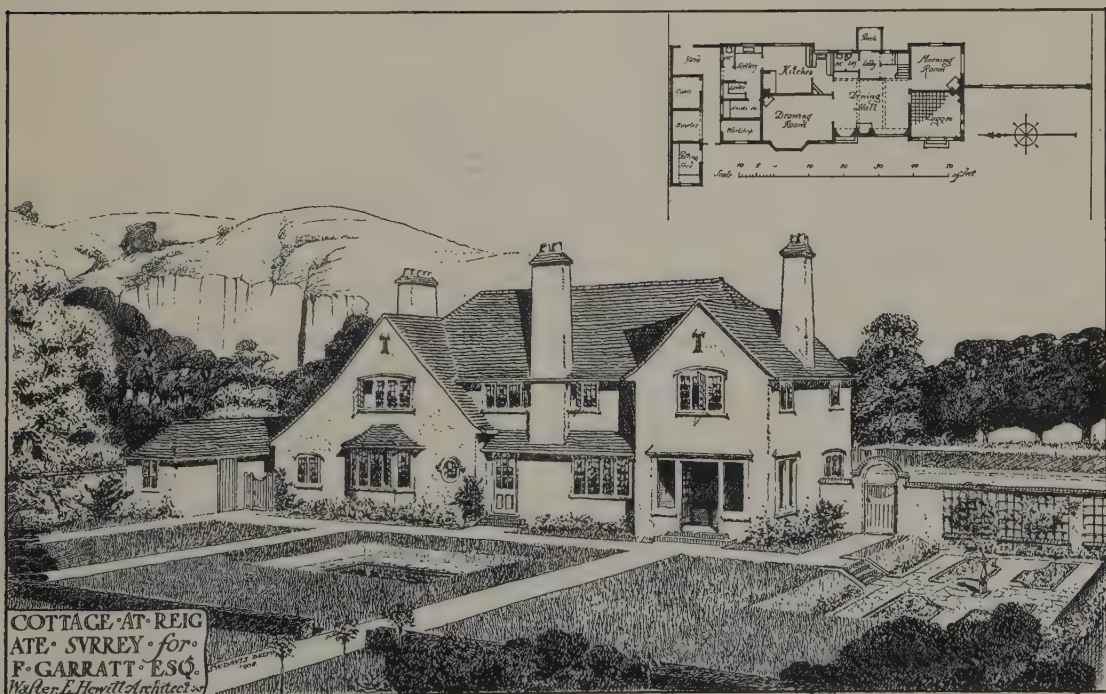
"OAKHILL DRIVE, SURBITON, SURREY

WALTER E. HEWITT, ARCHITECT

A.R.I.B.A., of London, also designed and superintended the laying out of the grounds, which have a circular fish and lily pond, etc.

The cottage at Reigate, illustrated below, was

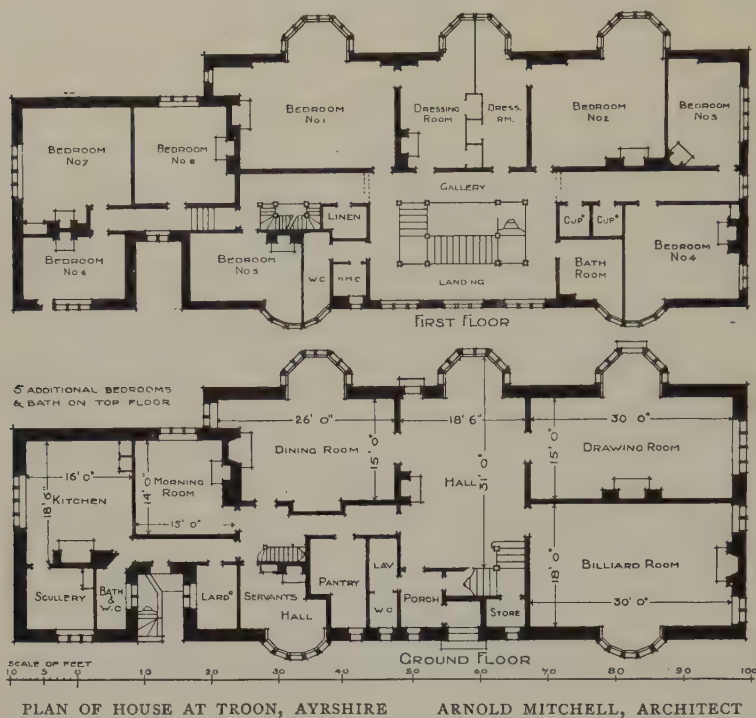
also designed by Mr. Hewitt. Its principal rooms, facing south and west, have a very pleasant outlook. It is built of hollow walls rendered over externally with cement and sand, which was



COTTAGE AT REIGATE, SURREY

WALTER E. HEWITT, ARCHITECT

Recent Designs in Domestic Architecture



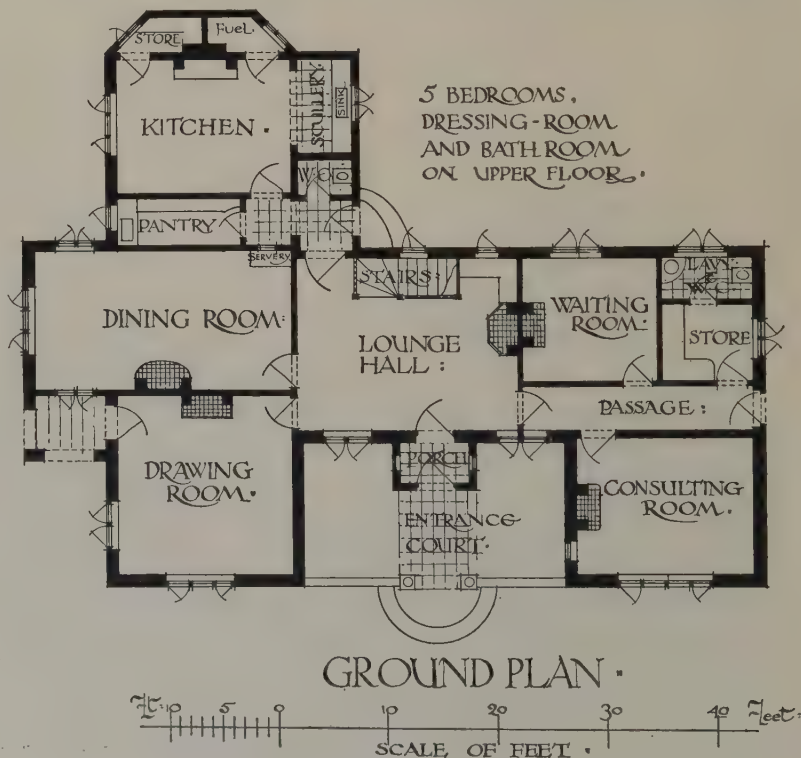
local stone of yellow colour, with the joints well raked out. The roofs and upper walls are covered with small pebbles—*i.e.*, rough and very small-sized slates of mixed colours. Internally the house is a white one—mostly painted panelling to the whole height of walls, the doors on both ground and first floors being dark mahogany. Many of the ceilings are modelled in relief plaster, but all in white. The plan here given shows the accommodation. Much care has been taken with the garden, a somewhat intractable sandy soil having to be dealt with. A special feature is a sunk garden with water centre. The site is in the midst of a pine wood close

roughed over with a stiff broom and whitened. The roofs are covered with hand-made sand-faced tiles. The entrance porch is constructed of unwrot oak-trellis work, and the windows have leaded lights and iron casements. The accommodation on the ground floor consists of a vestibule with lavatory adjoining, a dining hall with heavy beams and brackets supporting the floor over, drawing-room with bay, morning-room, a loggia which can be used in the winter, and domestic offices. The first floor has five bedrooms and a dressing-room, two bath-rooms and storage rooms, &c. Mr. Hewitt also devised the garden, in collaboration with the owner a feature being made of a sunk lily pond, fed by rain-water from the roofs.

The house by Mr. Arnold Mitchell, at Troon, in Ayrshire, which is the subject of the accompanying coloured plate, is built of

to the sea, with a lovely view over Arran.

The house illustrated on page 49 was designed by Messrs. Williams, Ellis & Scott, of London,



PLAN OF DOCTOR'S HOUSE IN SURREY WILLIAMS, ELLIS & SCOTT, ARCHITECTS
(Perspective on page 49)



HOUSE AT TROON, AYRSHIRE.
ARNOLD MITCHELL, ARCHITECT.

Recent Designs in Domestic Architecture



A DOCTOR'S HOUSE IN SURREY

(Plan on p. 46)

WILLIAMS, ELLIS & SCOTT, ARCHITECTS

for a physician with a general practice in Surrey. Its plan was especially adapted for the requirements of a country doctor, the house being practically composed of three distinct component parts—namely, the family rooms, the kitchen premises, offices, etc., and the patients' section—separate access being provided for each. There is a side-entrance for dispensary patients opening into a corridor, which may likewise be entered from the central lounge hall where the better-class patients are received. For the rest, as far as accommodation is concerned, the plan explains itself. The walls are of rough stocks, built hollow, harled and lime-whited. The roof is constructed of a mixture of old, hand-made tiles, care-

fully graded, and the chimney stacks of small brindled bricks with raked joints. The cost of this house was about £1,300.



"PAYCOCKES," WEST STREET, COGGESHALL, ESSEX: A CLOTH WEAVER'S HOUSE BUILT IN THE SIXTEENTH CENTURY AND RECENTLY RESTORED BY ERNEST BECKWITH

Recent Designs in Domestic Architecture



"PAYCOCKES," COGGESHALL: THE LARGE GATEWAY

Though not strictly coming within the limits of our title, it may not be out of place to give an account here of an interesting mediæval house at Coggeshall, in Essex, recently restored by Mr. Ernest Beckwith. Work of this kind is, of course, frequently entrusted to architects, and no doubt in many of our country towns and villages there are other old houses which in the hands of a capable restorer could be rescued from decrepitude and become pleasant abodes for many future generations. For the following information concerning this house we are indebted to Mr. G. Ll. Morris.

Coggeshall, aforetime among the chief clothing towns of Essex, was noted far and wide in the later Middle Ages for its "Coxall whites." Carved friezes over some of the street fronts and other portions of isolated detail hint at the wealth of bygone merchant traders and the cunning skill of Coggeshall craftsmen. In West Street is a two-storied dwelling, one of the comparatively few examples remaining of the handiwork of these craftsmen, and their generous use and treatment of materials in the building of a merchant's home during the days of the Tudors. For the most part the house reveals an art simple, vigorous and robust, but not lacking altogether a certain homely

pride and even ostentation, frankly expressed in the heraldic ornament, the exuberance of the wood-carving and the patterns in the brickwork between the half timbering. It is known locally as "Paycockes," so called after the first family who dwelt there. On the carved oak joists of the hall ceiling are the initials of Thomas and Margaret Paycocke, to whom the house was devised by John Paycocke, father of Thomas, by whom it was no doubt built, and there is the same merchant's mark that may be seen in the churchyard on the gravestone of Robert Paycocke. They also occur on the oak frieze running along the overhanging upper floor. On the beam across the ingle fireplace (page 52) the merchant's mark appears again with their names on the scrolls, filling in the spandrels of the arched and moulded lintel.

In course of time the Paycockes intermarried with the Buxton family. At various times until 1746 the house appears to have been in the occupation or ownership of people named Buxton, but after that it was not until quite recently (viz., in 1906) that it once more came into possession of the family through Mr. Noel E. Buxton, M.P., a direct descendant of its mediæval occupants. It is he who has had the restoration carried out.



"PAYCOCKES," COGGESHALL: THE HALL

Recent Designs in Domestic Architecture



"PAYCOCKES," COGGESHALL: A GROUND FLOOR ROOM IN THE EAST WING

The main structure is oblong in form, and faces West Street. Two wings project at the back, but both of these were probably later additions rendered necessary by the growth of the business carried on in the house, the journeymen and apprentices, who no doubt at first worked with their employer, being probably relegated to one of the wings, with a separate entrance approached through the large entrance doors (opposite).

The alterations to the house made during Georgian times were of a disastrous character. The owner cut away part of the carved lintel in the present dining-room to insert a tame Georgian mantel and grate. He hacked off the pillars from the main uprights and the brackets that spring from them to help carry the overhanging first floor, and then covered up his roughness by plastering and finishing the eaves with a Georgian cornice. He put a six-panel door to the entrance and removed the original richly moulded and carved panelled door to the back, cutting off the lower part of it to make it fit the new position. He also

added probably the staircase seen in the illustration below and painted the panelling and carved wood beams. In this condition it remained practically until it came into the possession of Mr. Buxton.

The recent alterations and repairs have been carried out for Mr. Buxton under the direction of Mr. Ernest Beckwith, of Coggeshall, and the carving has been executed by his pupil, Mr. Edgar. In reviewing the result one can feel that it was a happy and wise thought which inspired Mr. Buxton

to entrust the undertaking to an able craftsman living in the neighbourhood rather than to the expert, however scholarly he might be. This, however, in itself would not have been sufficient. But Mr. Beckwith brought to the work also an intimate knowledge of the structure, a reverence for it and that unconscious regard for integrity of workmanship more characteristic of mediæval and Early Renaissance times than of the present day. A practical knowledge of carving and woodwork, years of apprenticeship to the repairing of old work, were



"PAYCOCKES," COGGESHALL: HALL AND STAIRCASE



"PAYCOCKES," COGGESHALL: INGLE NOOK

other qualifications peculiarly appropriate to the task. In the course of the work connected with the front he spared no pains to avoid damaging the old work. Every indication and trace of mutilated carving and woodwork and brickwork was noted. The thorough examination made by Mr. Beckwith before and in the course of the work of restoration enabled him to piece together again parts that had been removed from their original positions, and only where details were missing altogether, or too imperfect for further use, were they replaced by new details corresponding as nearly as possible to the old work. As now restored, the house inside and out is practically what it was in pre-Georgian days.

STUDIO-TALK.

(From Our Own Correspondents.)

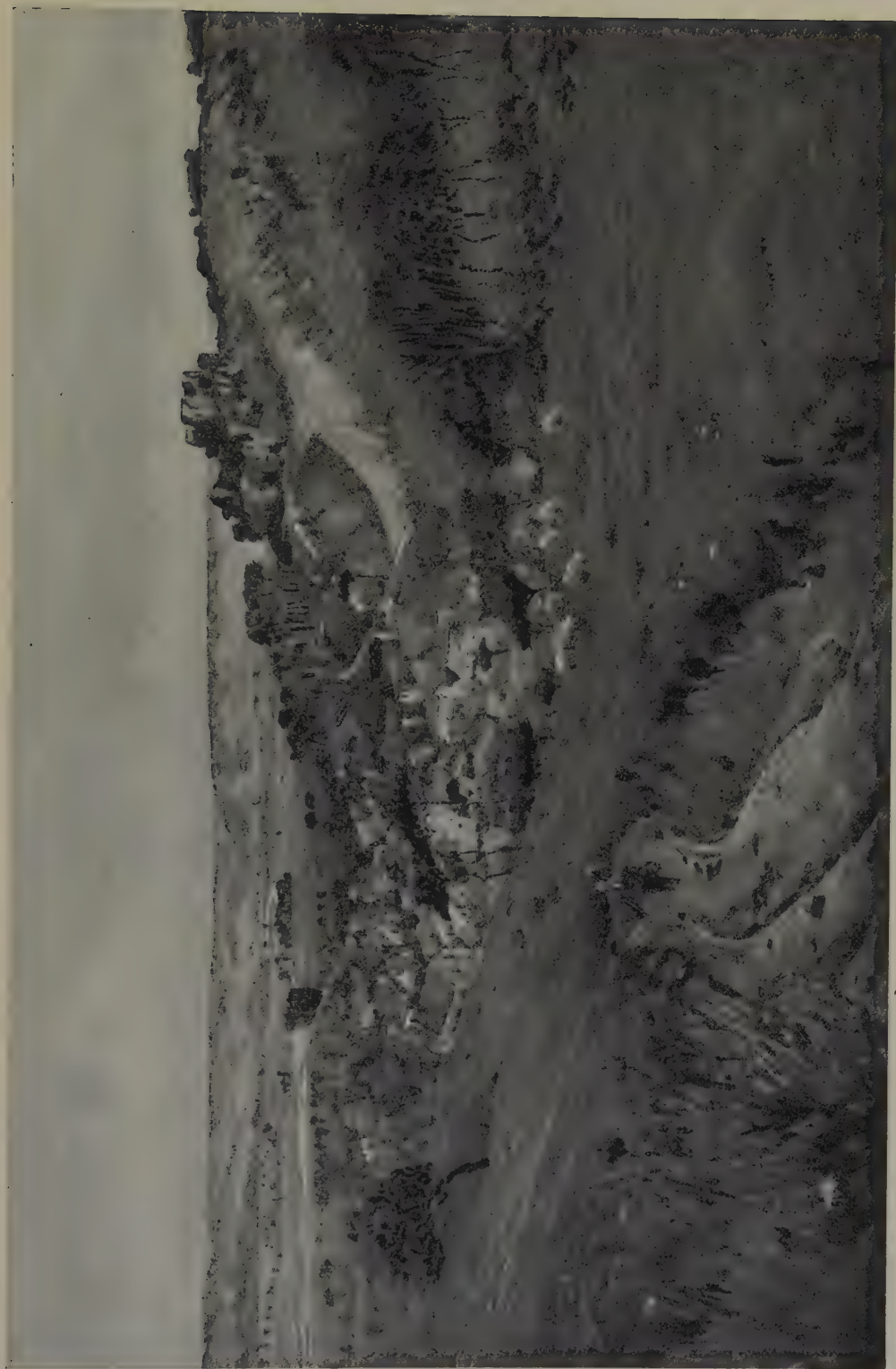
LONDON.—Whistler's *Cremorne Gardens*, of which we have given a lithographic reproduction in colours as the frontispiece to the present number, is certainly one of the most remarkable of his paintings. It is a large picture, some four or five feet long, and was at one time in the possession of Mr. T. R. Way, by whom the reproduction by lithography has been so successfully executed.

An interesting exhibition has just been opened in the galleries of the Fine Art Society, New Bond Street, where Mr. Walter Donne and Mr. Julius Olsson are showing a collection of their pictures.

To the London public Mr. Donne is chiefly familiar through his large and imposing canvases to be seen annually on the walls of Burlington House. These seldom fail to attract attention, and those who have admired them will welcome the opportunity of studying the artist's work more intimately. Mr. Donne has worked extensively in France, and in the series of pictures now being exhibited he has successfully caught the local colour of that country. His work is invariably dignified in feeling and

displays a refined sense of colour and sound draughtsmanship. In some of his oil paintings the freedom of the brushwork is very marked, and he realises the fact that the charm of a landscape does not lie in the minute rendering of details but in the expression of the deeper beauties of nature which are only revealed to the true artist. His compositions are usually well balanced and in some cases display those decorative qualities which some landscape painters appear to possess instinctively. Two of Mr. Donne's pictures, one a water-colour and the other an oil painting, are reproduced opposite and on page 54. Of Mr. Olsson's sea pieces, which never fail to interest a large and appreciative public, we shall have more to say on another occasion.

The Baillie Gallery gave us in their recent exhibition of pen drawings a review of the work of those pen draughtsmen who contributed to the wave of successful black and white art—created by the genius of Aubrey Beardsley—that followed the discovery of the "process" block. One room was devoted to Beardsley's work. In any such collection of his drawings there is the certainty of seeing some works less familiar than others, or some that we have partly forgotten, and whenever we experience in this way a fresh encounter with his art, its beauty stirs us as profoundly as ever. Perhaps if any one could be classed with Beardsley now it would be Mr. Gordon Craig for his drawing of *The Hostess*, in this show. Mr. Simes's art has fantasy like Beardsley's, a line capricious and



“ARQUES-LA-BATAILLE, NORMANDY.” FROM
THE WATER-COLOUR BY WALTER DONNE



"HARVEST TIME, NORMANDY" (OIL PAINTING)

BY WALTER DONNE

fanciful by instinct, but Mr. Austin Spare, another of the same school, somewhat unduly labours the eccentricity which seems an intrinsic part of Beardsley's drawings. At the same time repellent as are most of the characters in his drawings for "The Book of Satyrs," one must admit that their author is a draughtsman of a high order. The exhibition afforded a welcome opportunity of seeing again early designs of Mr. Anning Bell, whose drawings with the pen have always had so much native grace and inspiration. Everybody must have been glad to remember an early phase of Mr. Charles Ricketts, represented in the illustrations to "The Friar of Orders Grey" and his designs for woodcuts. There is much in all his earlier work which to our regret seemed to leave him when he turned from engraving to painting. Mr. Baillie has been happy in representing the

illustrators whose works were shown by drawings in which their art has touched its highest for a moment—by their *chefs-d'œuvre*, in fact. Mr. Laurence Housman's *The Imprisoned Lady*, and the drawing we have mentioned by Mr. Gordon Craig, are instances. The corner in which Mr. James Guthrie's work was gathered was rich too in the imaginative feeling which has been characteristic of this period of black and white art. And Phil May, Raven Hill, E. J. Sullivan, Daniel Vierge, among others, supported the comprehensive character of an exhibition which was far too interesting for the off-season of August and September.

Miss Ellen Grazebrook, whose sketch in tinted chalk and charcoal of the *Vegetable Market, Cassel*, we reproduce as a coloured supplement, studied drawing for three years under Professor Legros at



"THE VEGETABLE MARKET, CASSEL, N. FRANCE."
FROM THE DRAWING BY ELLEN L. GRAZEBROOK.

Studio-Talk

the Slade School, but never attempted out-door sketching until she joined a foreign sketching class organised by Mr. Norman Garstin, under whose advice she developed the attractive style of work represented in the drawing now reproduced. Miss Grazebrook also works a good deal in gold point, and two years ago held an exhibition of drawings in this and other mediums at Walker's Gallery.

If any one is still left who does not believe in photography as an art they should be persuaded to visit the exhibition of the "Linked Ring" Photographic Salon at the Old Water-Colour Society's which closes on the 23rd of October. So far as art depends upon vision they will find abundant proof that this group abounds in artists. We would recommend them to look at, among other things, the *Portrait*, by Agnes Warburg; *A Pillared Shade, High Overarched*, by F. H. Cliffe; *Château Gaillard*, by Malcolm Arbuthnot; *The Gates of Fairyland*, by Walter Benington; or for greater actuality in subject Mr. T. Craig Annan's *Genoa*

Harbour. The twenty-eight examples of work by the late D. O. Hill, R.S.A. (1802—1870), representing practically three years which this painter gave to photography, prove him to have been perhaps the very first artist to discern the possibilities of an art of the camera.

We reproduce an oil portrait and a sketch of Mme. Sarah Bernhardt, by Antoon Van Welie. They were shown recently in London in an exhibition at the Goupil Gallery containing a number of portraits of Boer Generals, which attracted general attention. The artist's style is matter-of-fact, but he always seems to achieve a remarkable likeness of his sitters, and does not fail in dignity of conception or in sympathy. Indeed, the latter quality, judging by his portrait of *Frau Liebermann* (p. 58), is the quality whereby he imparts the psychological value to his art.

The Goupil Gallery's exhibition of the late H. B. Brabazon's work brought together some of his very finest efforts, water-colours far from slight (as his art often was), and replete with subtle observations in dealing with complexities of effect.

Last month the first annual exhibition of pictures by members of the Toynbee Art Club was opened at the Whitechapel Art Gallery. The object of the Club, which has been formed some years, is to promote fellowship among those interested in art without any distinction of social class, and seeing how little art has hitherto entered into the life of the east end of London—the Whitechapel Gallery with its periodical exhibitions being no more than a tiny, though welcome, oasis in a vast desert—the movement is deserving of every encouragement.

Professor C. J. Holmes has been appointed to succeed Mr. Cust, who has retired from the keepership of the National Portrait Gallery on account of an affection of the eyes. Professor Holmes, who has held the post of Slade Professor of Fine Art at Oxford University, is, as our readers know, a painter, and, like Mr. MacColl of the Tate Gallery, is a member of the New English Art Club. His recently-



SKETCH PORTRAIT OF MADAME SARAH BERNHARDT
BY ANTOON VAN WELIE



PORTRAIT OF FRAU THERESE LIEBERMANN

BY ANTOON VAN WELIE

the most characteristic surroundings of our day, — from the Académie française, with its refined and elegant public, to rustic village fêtes; and draws equally well, with the same affection, the same truth to life, the peasant in sabots or the exquisite at a varnishing day at Petit's. The opera, the Tuileries gardens, the parade at Longchamps, the races, the big balls of the 14th July, a coursing meeting, the great manœuvres, the Exhibition in London, a parade ground with Prussian officers, these are some of the subjects rendered with such masterly skill by this excellent artist. In another series of works Hochard exhibited some pictures of small towns and old houses the picturesque-ness and style of which were exceedingly pleasing.

published book on "The Science of Picture Making" shows him to be a man of broad views and well-balanced judgment.

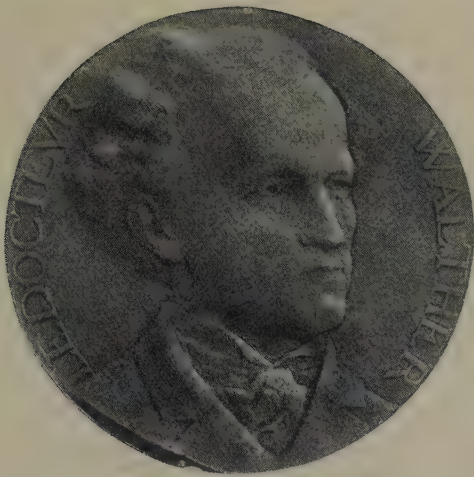
PARIS.—M. Gaston Hochard, whose work and talents have been already studied in THE STUDIO in an article in the April number, 1907, from the pen of our friend Octave Uzanne, lately held, in the Druet galleries, an exhibition of his *dessins rehaussés*,—a most charming collection of works essentially alive and real, from the hand of a bold and vigorous draughtsman. It is impossible not to admire the art with which Gaston Hochard, with no other medium than black-and-white, conveys the impression of the richest colour. At the same time he excels in delineating with the greatest fidelity different types, silhouettes, the physiognomy, and truly he deserves that title, which Baudelaire justly bestowed upon Guys under the Second Empire, of painter of modern life. Hochard wanders, pencil in hand, among



"AU SALON"

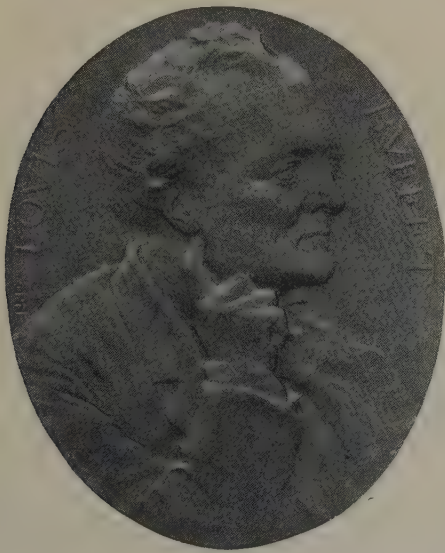
BY G. HOCHARD
(By permission of M. Druet)

Studio-Talk



BRONZE PLAQUETTE BY HUBERT PONSCARME

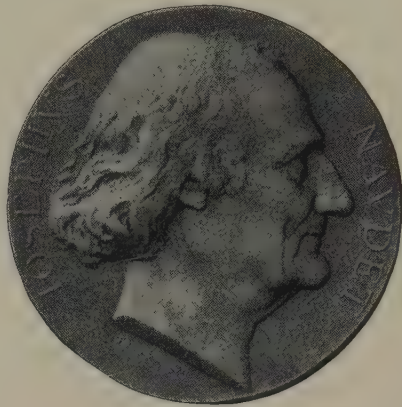
Among the engravers of the last century, Hubert Ponscarme deserves particular and especial mention, and his work, though unfortunately but little known,



BRONZE PLAQUETTE BY HUBERT PONSCARME

merits an important place in the history of the medal in France. After the very early struggles of his artistic career, Ponscarme became the pupil of Oudiné, and in 1852 his master presented several of the young artist's works to the Conseil Général des Vosges, in order to procure a subsidy, which continued to be paid to him for several years. His life did not, however, become any the less a struggle, and Ponscarme remained still unknown to the public at large. He has been reproached with having never gained the *grand*

prix de Rome or never obtaining election as *membre de l'Institut*, and after at first hailing him as a master of his art the critics have seemed to obscure his memory and ignore his undoubted gifts in a kind of conspiracy of silence. It is consequently rather difficult to form a comprehensive idea of Ponscarme's talent, and the recent exhibition of his work at Hessèle's and the publication of an interesting volume by M. Orliac, was needed to



MEDAL BY HUBERT PONSCARME

restore to him his reputation and to reinstate this artist in the worthy position he merits. He is, strange to say, represented completely and adequately nowhere save in the Hamburg Museum. One of his most successful achievements was the portrait of Naudet dated 1867, which we reproduce. Ponscarme was above all a portraitist, which fact is amply attested by the portrait done in 1852 of



BRONZE PLAQUETTE: "LA PAIX"
BY HUBERT PONSCARME

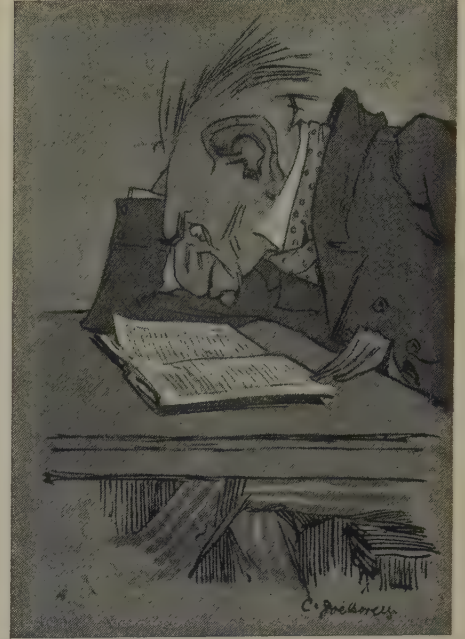
Studio-Talk



"GOOD WISHES!"

BY COUNTESS ZOE DE BORELLI-VRANSKA

Mlle. Gudin, of the Prince Imperial (1863), of M. de Merruan (1866), of the Emperor Napoleon III., of Mlle. Lancelot (1882), of Mlle. Méline (1886), of Jules Ferry (1888), of Jean Gigoux (1888), and then again coming to more recent years, portraits of Jouve, Méline, Carnot, Buffet and



"THE READER"

BY COUNTESS ZOE DE BORELLI-VRANSKA

Cardinal Richard, bear fresh witness to his technical mastery and artistic vision.

In 1871 Ponscarme was appointed professor at the Ecole des Beaux-Arts, and he died on 27th February, 1903.

H. F.

VIENNA.—A small but very interesting exhibition of caricatures by a young lady artist, Countess Zoe de Borelli-Vranska, was lately held at Miethke's Art Galleries. Her work is decidedly clever, as the illustrations here reproduced will serve to prove.



"THE TWINS"

BY COUNTESS ZOE DE BORELLI-VRANSKA



PORTRAIT BY
A. VON FERRARIS



PORTRAIT OF MADAME DE F.

BY A. VON FERRARIS

She is a native of Dalmatia and only at the beginning of her career, for though from her earliest infancy she loved nothing so much as to draw and paint, any talent in this direction was ignored, and it was not till she was seventeen—she is now twenty—that she began to study drawing seriously. Fortunately, her teacher, Professor Concic-Czikes, at once recognised her talent and persuaded her to come to Vienna, where she entered the classes of Professors Michalek and Tichy at the Malschule für Frauen und Mädchen. Some of her caricatures have been acquired for the Albertina Collection, and her work has been well received by critics and public. She does not, however, intend devoting herself entirely or chiefly to the humorous side of art; she prefers its earnest side, and so is going to study in Rome and will then proceed to Paris.

The name of Arthur von Ferraris is well known

in two continents, Europe and America, for his field of work has been a wide one. A Hungarian by birth, he studied in Paris, where he passed sixteen years before he came to settle in Vienna. Before coming here he travelled in the East, where he painted *genre* pictures with some success, while in Germany he spent some time in various towns devoting himself to *genre* works and portraiture. Since he settled here, some fifteen years ago, he has paid long and frequent visits to different parts of America. Though Ferraris has painted many notable men, it was as a painter of female portraits that he first became known. He has a singular facility in depicting not only the features of his lady sitters, but also all those accessories of dress and ornament which go to complete a woman's personality. Ferraris has painted two portraits of the Emperor Francis

Joseph. His portrait of Jokai hangs in the National Gallery at Budapest, and he has also painted the German Emperor's portrait no fewer than seven times. Many notable personages in other lands have given him sittings, including the King and Queen of Roumania, the Crown Princess of Roumania and her children, and in America, Mr. Rockefeller and Mr. Carl Schurz. A. S. L.

BUDAPEST.—It was at the Nemzeti Salon in this city that Arthur Halmi first gave his countrymen the opportunity of seeing his collective work. For he is a Hungarian by birth, and a native of Budapest, where he first studied and gained the Vienna prize. Later he went to Munich, and then to Paris, where he studied under Munkácsy, and painted *genre* pictures, one of which is now in the National Museum, Budapest. The general good



"FRIEDL." FROM THE OIL PAINTING
BY ARTHUR HALMI



COUNT GOTTFRIED BISMARCK

BY ARTHUR HALMI



COUNT ALBRECHT BISMARCK

BY ARTHUR HALMI

quality of his work and his undoubted talent gained him the position of illustrator for "Jugend" and other illustrated journals. But neither *genre* painting nor illustration gave him complete satisfaction, his natural inclination being towards portrait painting, to which he determined to devote himself. He was successful in this and gained many honours at exhibitions in Paris, Antwerp, Vienna and Budapest, finally carrying off the Munkácsy prize of six thousand francs.

As a portraitist Halmi's field of work has been chiefly in Germany, though he has of course from time to time visited his native city, where he has been much sought after. He has been remarkably successful with his portraits of women and children. Among the former those of Frau

Auenheimer, Madame Leoné Lánczy, Miss Defries, and Miss Geraldine Farrer, of New York, prima donna of the Paris Opera House, should be especially named as characteristic. Perhaps, however, his portraits of children are the most



DAY NURSERY

DESIGNED BY ARCHITECT EMIL PIRCHAN
EXECUTED BY H. PETTER, BRÜNN



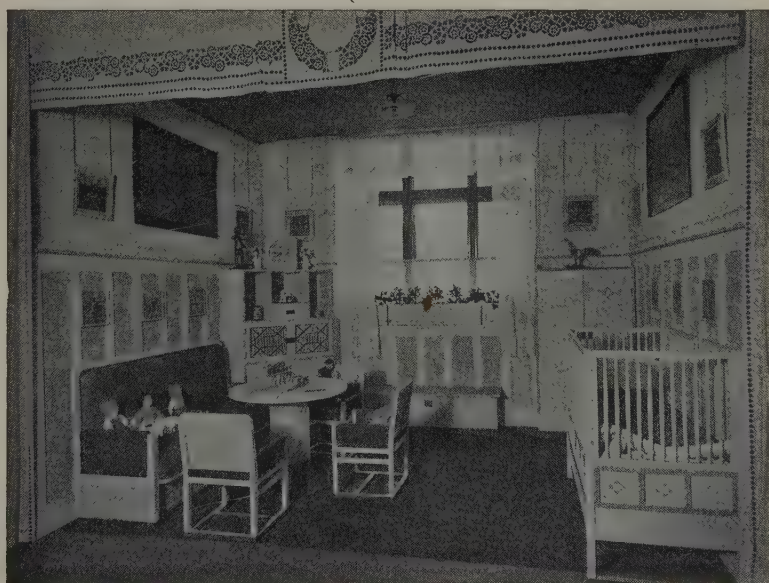
CORNER OF DAY NURSERY
DESIGNED BY ARCHITECT EMIL FIRCHAN
EXECUTED BY H. PETTER, BRÜNN

interesting. Those of the three sons of Prince Herbert Bismarck, Counts Otto, Gottfried, and Albrecht, rank high. He has caught the childlike serious expression and serenity of these young boys, each bearing resemblance to the other, but still widely different in their characters as in their features. In the portrait of his own little son, "Friedl," we see another phase of child character. The clear open eyes, the curve of the lip, the rounded chin, and the sweet earnestness of the little lad are irresistible. Halmi's portraits of men, which include some of the Hungarian magnates, and one of the late Count Nicolaus Esterhazy, are characterised by broad and vigorous brush work.

A. S. L.

BRÜNN, MORAVIA. — The illustrations on pages 64-66 are from an exhibition organised not long ago by Dr. Julius Leisching at the Erzherzog Rainer Museum für Kunst und Gewerbe, of which he is the Director. It was devoted to "Kind und Kunst," a subject of wide and ever-increasing interest. The question of the function of art in relation to childhood is too wide to be discussed in these notes, but it is well to observe that the number of those who believe in stimulating the æsthetic feelings by artistic surroundings in early life is increasing. "Surround the child with nothing but the really beautiful and in later life he will unconsciously or consciously seek it," is the tenet they seek to propagate. Such is the view of Dr. Leisching, who is indefatigable in his endeavour to disseminate his beliefs, and the exhibition in question aroused further interest in a work he began two years ago. Only it was a great pity the space at his disposal on this occasion was not more convenient for his purpose. Nevertheless, by turning

one large room into several he contrived to arrange a series of delightful nurseries each with its own distinctive features and artistic value.



NURSERY

DESIGNED BY KLEMENS PURGER
EXECUTED BY JOHANN WINTER

Studio-Talk



NURSERY

DESIGNED BY BRUNO EMMEL
EXECUTED BY A. SIEGL, ZNAIM

In the nursery designed by Architect Emil Pirchan, there was something very fresh and charming; everything was so dainty, original and thoughtfully conceived. The chief motive of the decoration was the heart—the symbol of love; and the room was filled with toys of the architect's own making. The nursery designed by Klemens Purger, a sculptor by profession, differed from the former both in construction and in colouring; there was more solidity about it, yet it had its own touch of refinement and was eminently to the purpose. That by Architect Bruno Emmel, who is a professor at the Craft School at Znaim, in Moravia, was a pleasant little room, fine in construction and designed with a true feeling for child-life and its requirements in its little home within a home. Every detail was well thought out, there was a place for everything and yet nothing was obtrusive. Here again the toys were of the architect's own making, and in these also he

showed much thought and originality. There was also a nursery designed by Architect C. Czermak, of Brünn, in which solidity of construction was again in evidence.

In all these nurseries, every care had been taken that the child should meet with no harm from sharp corners, and cleanliness was ensured by making the surfaces smooth. In Herr Czermak's nursery two novelties were introduced—one, a low washstand, where the child could swim its toy ducks in the basin or even dabble its hands in the

water; and the other, a gallery that could be drawn out from the chest of drawers and fixed on the top so that the child might be able to take a walk abroad. This was intended to take the place of a go-cart.

A number of artists other than those named above contributed toys, notably Fräulein Marianne



NURSERY FURNITURE

DESIGNED BY ARCHITECT EMIL PIRCHAN
EXECUTED BY H. PETTER

Studio-Talk



"THE ARTIST'S SON" BY PROF. T. AXENTOWICZ
(*Sztuka Exhibition, Cracow*)

Roller, whose "Wachauer Gasthaus" was a perfect reproduction of one of those quaint inns one comes across in this part of the Danube. Every detail was given—the terrace for the gentry, the house-door for the ordinary people, peculiarities of costume and dress were faithfully reproduced. Victor Schufinsky, a Professor at the Fachschule at Znaim, also contributed several beautiful toys, including a miniature theatre. A. S. L.

CRACOW.—The last exhibition of the "Sztuka" Society, though small, contained some few works of a high artistic value, notably some pastel portraits by Prof. Axentowicz, whose love of a fine subdued colouring is not the least charm of his work. These included two portraits of members of the Imperial family—the Archduke Karl Stephan and his daughter, the Archduchess Renata—one a study of black in black and the other of black and white, but both of them masterly in execution. A portrait of a mother and child, rose in rose, is beautiful in colouring, soft and delicate; that of the artist's little son Archibald, where

the child, in a brocade arm-chair, in a white dress, is leaning against a soft green cushion, is admirable. The same may be said of his Ruthenian peasant girl, a favourite subject with this artist. Prof. von Mehoffer, who has become a past-master in designs for stained-glass windows, was well represented, his cartoon for *Christ*, destined for the Wawel cathedral, being an admirable example of this class of work. Olga Boznanska sent some excellent studies of women.

Prof. Falat's contribution was a characteristic snow picture, with an old wooden church as the chief feature. Czajowski, who seeks his *motifs* in



"RUTHENIAN PEASANT GIRL" BY PROF. T. AXENTOWICZ
(*Sztuka Exhibition, Cracow*)

Studio-Talk

village life, religious processions, and tortuous mountain paths, and Filipkiewicz, who favours the interiors of simple homes, were both well represented, as were also Jakob Glasner, Stanislaw Kamocki, who, besides a highly pleasing drawing of a village church in snow, contributed several other drawings of merit. J. Rembowski showed some excellent engravings on copper; Jan Rubczak fine aquatints, S. Noakowski some drawings of old churches and a number of good sepia drawings of the ancient castle of Wawal.

Witold Wojtkiewicz sent some excellent chalk drawings, strong in line and fine in tone, and varied as to subject; and P. Krasnodebski a number of beautiful coloured woodcuts. K. Sichulski A. Neumann, W. Weiss, F. Ruszczyc, and Markowicz were all creditably represented, the last mentioned by some studies of Jewish life, in which he shows deep insight into the peculiarities of the race. There was little sculpture shown, but that little was good in quality, the contributors being

Szczepkowski, Ostrowski, Glicenstein, and Hochmann.
A. S. L.

KÖNIGSBERG, PRUSSIA.—The name of Otto Heichert, already widely known in Germany, is one that is beginning to be heard of beyond its borders. The Antwerp Museum contains three paintings by German masters; one of them is Heichert's profoundly impressive death-bed scene, *Todesstunde*. From his early days the mind of this highly sensitive artist has been imbued with convictions of a serious and grave nature; there is in him some of that loftiness and piety which belonged to a Dürer, a Holbein, or a Cranach. To contemplate with reverence and childlike trustfulness the author and source of all being, *i.e.*, God, this is the central point of Otto Heichert's philosophy of life. The monk lost in deep reflection—the monk who with his own hand guides the plough and the harrow,—and those fervent women preachers of the Salvation Army



"THE VILLAGE CHURCH"

(Sztuka Exhibition, Cracow.)

BY STANISLAW KAMOCKI



"PRAYER MEETING, SALVATION ARMY"

BY OTTO HEICHERT

who call sinners to repentance—these are to him the embodiment of the highest religious exaltation. Heichert is a seeker after God, but he is far from seeking the Creator and Ruler of the Universe solely in the dim nebulous region of the intellect; he seeks and finds Him in every shape and form cognisable by the senses of man.

At a time when the definite, rigid line is disappearing from painting, and when forms and contours are rendered by diffuse "flicking" or stippling, Heichert gives to his figures and portraits a plasticity which recalls the ancient story of Zeuxis and the Grape-vine: the birds pecked at the grapes and children put out their hands to pluck them. Without complete mastery of line, proportion, and values, without a sense of the typical and characteristic, a great portrait painter is inconceivable, and so far as these qualifications are concerned Heichert certainly belongs to the

most able practitioners of the day. But it is his manysidedness that chiefly distinguishes him. His large gifts have been developed not only in depth but also in breadth; he is not only a vigorous representative of the great traditions derived from the school of Titian, Velasquez, and Rubens, but he also finds himself on common ground with the moderns, namely in his landscapes, which are full of poetic beauty and composed in an impressionistic style.

For his strength as a delineator Heichert is indebted principally to his Düsseldorf teachers, Eduard von Gebhardt, to whom we owe the revival of religious painting in Germany, and Peter Janssen, the eminent historic painter. In so far as his coloration is concerned—a coloration which becomes increasingly vivacious and intensive—the influence of the moderns is unmistakable. Heichert is perhaps most interesting when in large and

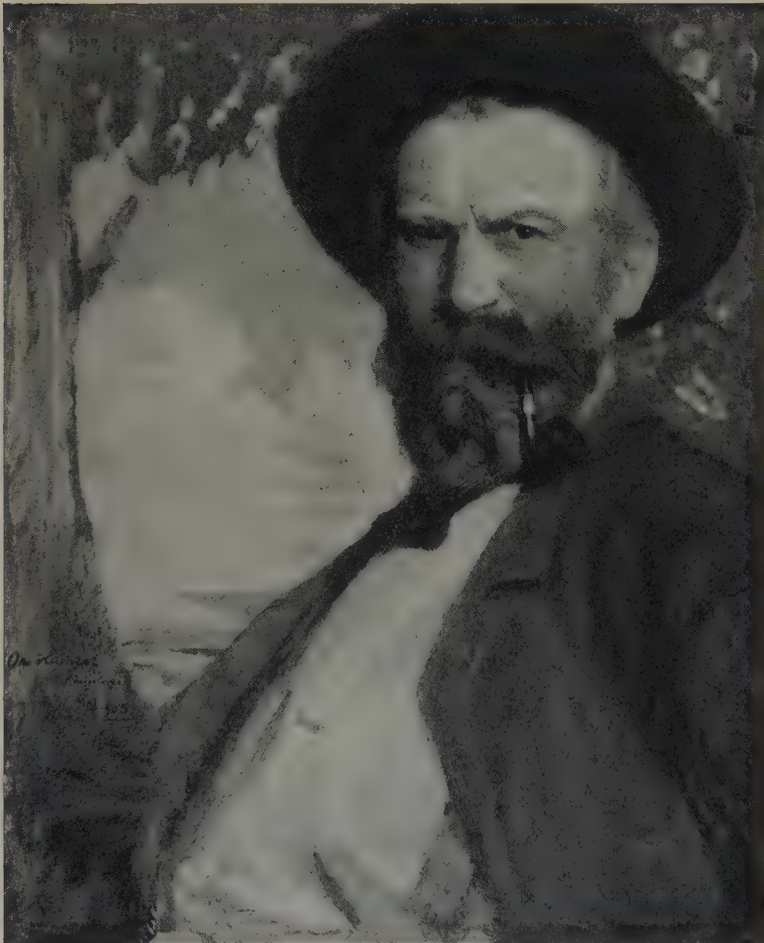
Studio-Talk

impressive groupings he ventures on the solution of peculiar colour problems, as for instance in those moving, dramatic scenes which the meetings of the Salvation Army have furnished him with. Most of his religious pictures are dignified compositions in ecclesiastical colours—black (or dark blue), red and gold. After Herkomer no painter has so well managed the juxtaposition of large masses of bright red in such a way as to produce a pleasing effect on the eye. To arrive at the



FLEMISH LANDSCAPE

BY OTTO HEICHERT



SELF PORTRAIT

BY OTTO HEICHERT

solution of some difficult colour problem he does not shrink from employing the most commonplace things. Once when I surprised him in his *atelier* I found him putting on his canvas with the most scrupulous care a conglomeration of comestibles in the shape of joints of meat, sausages, bacon, and so forth. He is never tired of learning and is always seeking fresh means of expression.

Otto Heichert was born in 1868, at the village of Kloster Gröningen, near Halberstadt. From 1882 to 1889 he attended the Art Academy at Düsseldorf, where he received the chief part of his training under Eduard von Gebhardt and Peter Janssen. In 1894 he went to Paris to pursue his studies, returning later to Düsseldorf, where he passed several years. In 1902 he was called thence

Studio-Talk

to Königsberg, to take up the post of instructor of the painting and life class at the Academy of Art, the title of professor being conferred on him in the succeeding year. He has been the recipient of numerous medals; at Berlin in 1895 he was awarded the small gold medal; at Paris in 1900 he was again awarded a medal, and at Dresden in 1905 he received the gold plaque. E. K.

DRESDEN.—Of Hans Unger it has been said, uncharitably, that he shows us another face every time he displays new work. At his last show held at

Arnold's Galleries some few months ago, there was possibly a change to record, but the change was certainly to something very beautiful, something of sufficient inherent worth to make us forget comparisons and discard reminiscences.

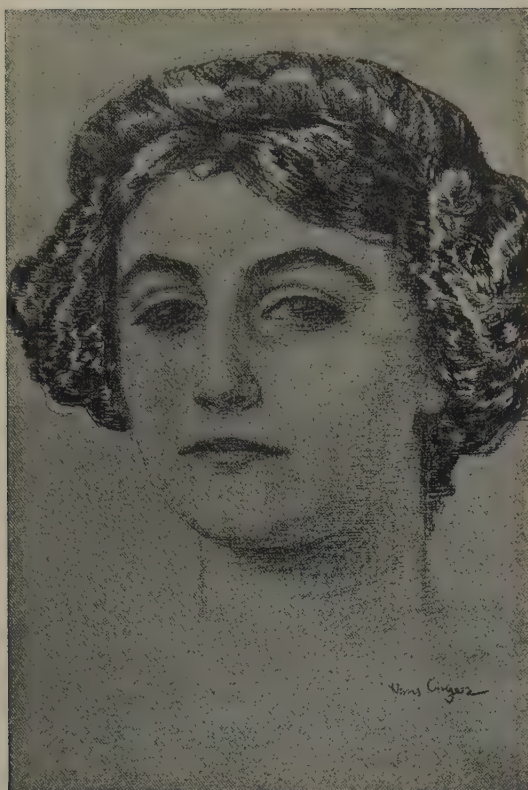
Unger's art seems to me to have undergone a process of clarification. Once upon a time a certain garish coloration made it unsympathetic. The fact that the tricks of the trade, an extreme cleverness of handling and technical skill, were too plainly in evidence, made it seem flashy. One was led to suspect the sincerity of the author. Now, however, it seems to me convincing, in spite of the circumstance that all of the produce is not yet quite homogeneous, and that a trait here and there occasionally recalls to mind the picture of a brother-artist. The modelling of the flesh is now very beautiful and simple. There are no touches of ephemeral observation. Unger has learned to eschew, in the posing as well as in the

disposition of lights and shadows, those knacks which make work appear as if it had been taken on the wing—knacks that may give a delightful touch of actuality and life to the drawing of an illustrator, but which are out of place in a painting that ought still to appeal to generations long after any "actuality" that an artist possibly can embody in his painting has become stale and a past issue. The coloration is warm and generous, but of a tempered though genuine gaiety. Its quondam boisterous obtrusiveness has vanished. We now feel the beauty of Unger's coloration of our own accord; no excessive accentuation tries to force it



"MOTHER AND CHILD"

BY HANS UNGER



STUDY

BY HANS UNGER

upon us, with the result that we grow painfully sensitive to the aim and object of the artist. The coloration has become altogether a matter of feeling. This same statement applies, taken in a wide sense, to the new phase of Unger's art altogether, whereas we formerly suspected it based in good part on reflection.

The *Mother and Child*, of which a reproduction is given on p. 71, unfolds, upon longer inspection, from a thing merely giving us sensual pleasure into an emotional enlightenment. We see upon a flowery meadow the figure of a fair woman, whose features betray that she possesses limited but intense powers, half bending downward, as she recedes, to the baby-girl whom she is leading by the hand. The symphonic chord, built up of the child's flesh-tints, the white of the dress, the blue-black of the mantilla, and vivid emerald of the silken veil, upon a base of Arcadian landscape, is entrancing. But even this chord, in connection with the physical, formal beauty of the two figures, does not exhaust our enjoyment. The work tells us of more than the mere eyes can see, and we get an impression of life and soul which no mean master can give.

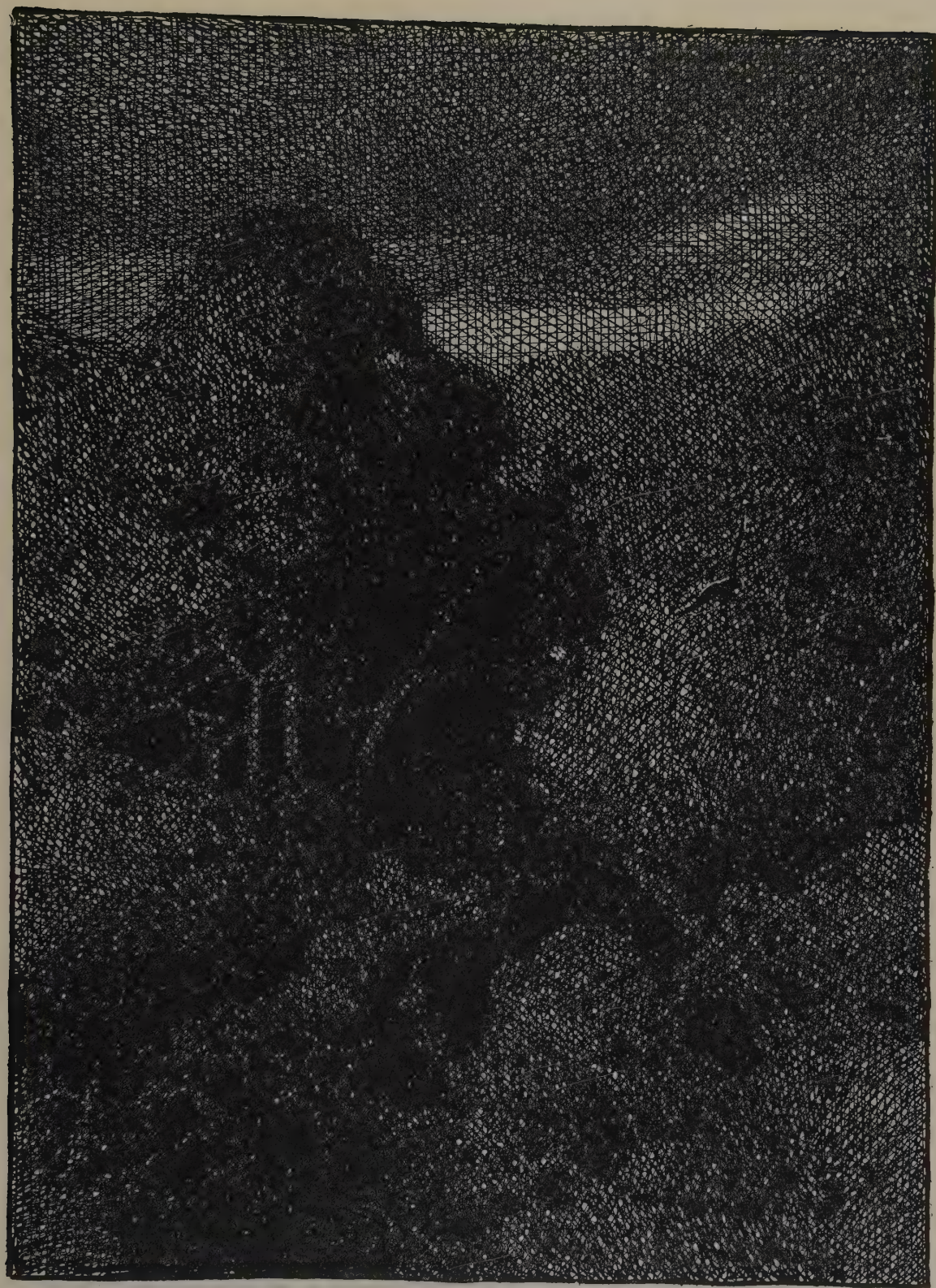
H. W. S.

WEIMAR.—On pages 73 and 74, we give illustrations of some interesting pen-and-ink work by the hand of Theodor Johannsen, a native of Tondern in Schleswig, an example of whose work was previously reproduced in *THE STUDIO*, Vol. xxi., No. 91. The artist has of late been working in the vicinity of Potsdam, by the banks of those Prussian lakes, the Märkische Seen, where the deep, sombre and melancholy tone of nature, with its furze and pine trees, impresses him most deeply. Mr. Johannsen has devoted himself a good deal to graphic work. In illustrating a literary essay of his own, "Die Erziehung zur Sehnsucht," he has contrived to express sentiments of a somewhat abstract character in a novel manner, altogether out of the beaten path of ordinary illustration. His drawings will be seen to differ from those of most contemporary draughtsmen in technique as well as in peculiarities of expression.



"THE BIRD OF PARADISE"

BY HANS UNGER

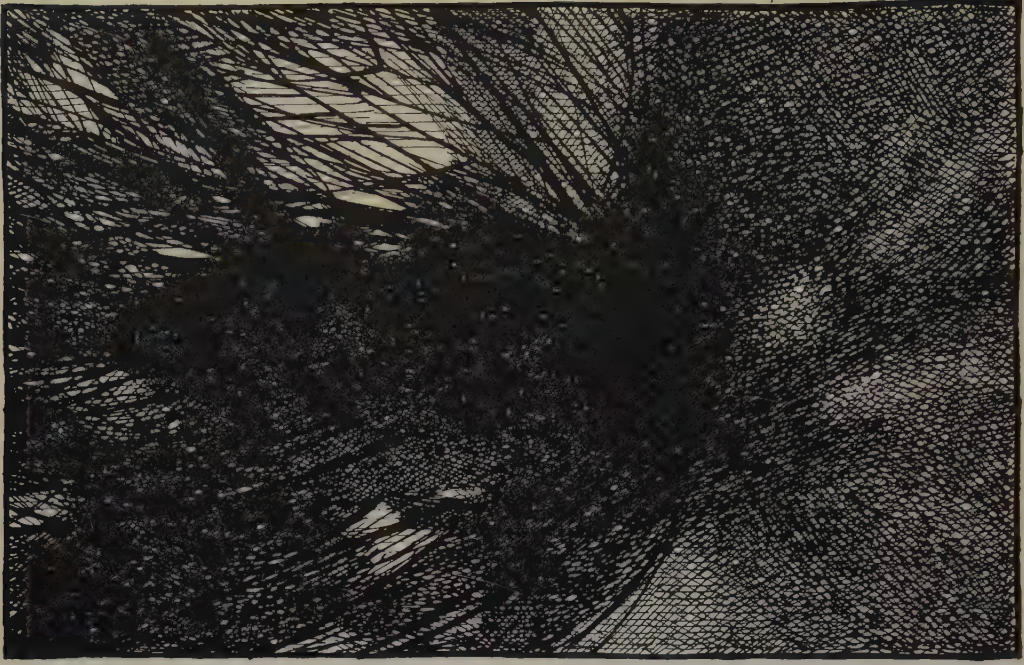


"WALDTHAL." FROM THE PEN DRAWING
BY THEODOR JOHANNSEN



"SPRING"

BY THEODOR JOHANSEN



"HIGH NOON"

BY THEODOR JOHANSEN

Studio-Talk



LANDSCAPE

BY HUGO DUPHORN

It was with a sense of deep sorrow that news of the death of Hugo Duphorn reached his friends at home. This young landscapist, of whose work two examples are here given, was born at Eisenach, and had barely attained an artistic independence in his 33rd year, when he fell a sacrifice to his

hoped to find peace and truth and to gather about him a little colony of kindred spirits. Such hope proved, however, to be short-lived. On a mild day last spring, he was on the ice with his little son, Balder, when it gave way and both were drowned. Duphorn was for a time a disciple of Professor

daring. After enduring great privations in youth, he married a young Danish woman, and settled at Lilla Backa in the South of Sweden, a lake district of singular charm. In this secluded spot of brief summers and long winters—where neither post office nor daily papers remind one of the doubtful blessings of civilization—Duphorn lived a life of simple pleasures and abstemious habits. No meat of any kind ever adorned the rough oaken dinner table of this family of keen pioneers, who managed to subsist on fruit and vegetables, home-baked bread and oatmeal. Here he



"LAKE LILLA BACKA, SWEDEN"

FROM A PENCIL SKETCH BY HUGO DUPHORN



OLD SWEDISH SILVER ORNAMENT FOUND AT ÖLAND

Hagen at Weimar, and of the painter
Bakenhus at Oldenburg. W. S.

STOCKHOLM. — Swedish goldsmiths and silversmiths were excellent long before the end of the pagan period. Through their relations with the Romans, the Scandinavian peoples already in the first century A.D. were familiar with filigree work, and in the National Museum at Stockholm there are many beautiful specimens of this work made in Sweden during the pagan period, as well as others executed in this country in the Middle and later ages. There are also to be seen three wonderful necklaces of gold, each of them of considerable weight and covered with very fine ornaments of filigree, the style of which proves that they are Swedish work of the fifth century. In the same Museum some beautiful sword pommels of gold from the sixth and seventh centuries are also preserved. One of them is in filigree work, the others in *verroterie cloisonnée* with finely cut garnets inlaid in gold. A great many precious silver ornaments have been found in Sweden dating from the Viking period—that is, the ninth to eleventh centuries. There are rings for the neck and the arm, brooches and beads and several other things. Some of

them are worked in the Arabic style, because there was during the Viking period a lively intercourse between the Swedes and the Arabs viâ Russia. Bracelets and brooches of just the same style can still be seen in Arab countries, where a “thousand years are as one day.” Last year a most remarkable hoard of silver ornaments was discovered at Jämsjö, in the isle of Öland. It consisted of five big twisted rings for the neck and two round brooches joined together by a heavy and wonderfully well-made chain, all of silver. The two silver brooches, reproduced here, belong to the most remarkable articles of jewellery made in Sweden during the Viking period. In both of them we recognize four human heads and four interlaced animals in the well-known Swedish style. One of them is inlaid with



OLD SWEDISH SILVER ORNAMENT FOUND AT ÖLAND

“niello,” a class of ornamentation also known at a very early period. OSCAR MONTELIUS.

Everybody felt disappointed that the recent Exhibition of Swedish Applied Art did not include modern Swedish painting and sculpture. Thanks were due therefore to the men who took the

initiative in arranging an art exhibition in the galleries of the Academy of Fine Arts in Stockholm, even if one could not help feeling strongly the absence of some of our best men. Why were they not represented? Because of the perfectly absurd antagonism between the different societies of artists in Sweden. One of them, "Konstnårsförbundet," the name of the Swedish "Secession," formed several years before the corresponding secessionist societies of artists in other countries came into existence, still carries on war with all non-members, and refuses to take part in exhibitions where other Swedish societies exhibit. This is the reason why a really representative collection of modern Swedish art has never been shown in any of the great art centres of Europe, with, perhaps, the exception of the Swedish collections at the great Paris exhibitions of 1889 and 1900, but only separate exhibitions of the works of prominent artists like Zorn, Carl Larsson, Liljefors and others. This is also the reason why, at the exhibition in question, the society just named and the members of their artistic creed were missing. As this organization still includes very many of Sweden's best artists, this abstention materially detracted from the interest of the exhibition. Nevertheless, there was much to enjoy.

Some of the best of the exhibiting artists, like Gunnar Hallström and Olle Hjortsberg, had special rooms. Hallström (born 1875) had never exhibited so many pictures at once, nor had his original art ever made so strong an impression as on this occasion. He is in some ways the most Swedish of all our artists. Nobody, except perhaps Wilhelmson, knows how to render the characteristic traits of the Swedish peasant better, and

certainly no one loves him so much as Hallström does. His picture showing an old peasant singer ill in bed with some lovely wild flowers in a glass on a chair near by, gives a stronger feeling of Swedish peasant life than many big paintings. Hallström's landscapes faithfully interpret the character of the country. Personally, I like his water-colours better than his oil-paintings—a strong, manly, very careful drawing, filled in with colour somewhat in the same way as Carl Larsson's water-colours, but otherwise in no way influenced by Larsson's art. Drawings for the illustrations to Runeberg's famous poem, "The Elk-shots," showed Hallström's talent from another side, as did his great panels with historical subjects, or his beautiful pictures of young men skiing and skating.

Olle Hjortsberg (born 1872) is just as exotic as Hallström is Swedish. He has travelled much in



"THE AMBER NECKLACE"

BY MARY CURTIS RICHARDSON

(See *San Francisco Studio-Talk*)

Studio-Talk

the Holy Land, and lived so long in Italy that his eyes are still full of the colours of the sunny south. Hjortzberg is the only Swedish artist of any importance who is influenced by the English pre-Raphaelitic school. His panels for a dining-room with motives from an old Italian romance are very pre-Raphaelitic, and so are many of his religious paintings. The small oil- and water-colour sketches for his mural paintings in the Stockholm church of Sta. Clara show him as the best painter of religious subjects in Sweden. (THE STUDIO reproduced in Vol. XXXIII., page 58, his painting, *The Holy Maiden on her Way to the Temple*.) In this exhibition one also found many of his beautiful drawings for illustrations of books, and several landscapes from Italy and the Orient. _____

The first place among the pure landscapists at this exhibition was undoubtedly taken by Gottfrid Kallstenius, who sent a very representative collection of his best work. His forest interiors, with deep green fir trees standing out against a dark blue sky, are both true to nature and decorative; his coast scenes, with brown rocks rising directly out of the sea, lighted by the rays of the setting sun, are grand and impressive. One of the best was sold to the National Museum in Stockholm. This time Kallstenius surprised the world with a big fantastic painting called *The*

Dead—a young girl just on the point of stepping into Paradise. It is the first figure picture he has ever exhibited, and a remarkably good specimen of its kind, very rare in Sweden. Other landscape painters of good qualities who exhibited were Vilhelm Behm, Axel Kulle, jun., and Arthur Bianchini. One saw with pleasure the philosophising birds of Ernst Norlind, the only important animal-painter present. Helmer Mas-Olles' portrait of Zorn, a peasant boy from Dalarne (Dalecarlia) like himself, was striking as a likeness, but far from flattering. _____

Among the sculptors one looked in vain for all the known ones, but found some good pieces by young unknown men. Carl Fagerberg chooses his subjects in the world of sport, and one quite enjoyed his statuette of boys and girls skating and skiing. Herman Neujd's busts of young girls and figures of children were beautiful, but sometimes too sweet. T. L.

SAN FRANCISCO.—Mrs. Mary Curtis Richardson is known in America chiefly as a painter of portraits, and the delightful paintings of children, of which the *Amber Necklace* (p. 77) is an example. The element of feeling, the expression of sympathetic insight, in combination with a firmness of composition of



"THE SILENT GUMS"

(Purchased by Felton Bequest Committee for Melbourne National Gallery)

BY WALTER WITHERS

Studio-Talk



"WINTER SUNLIGHT"

BY F. McCUBBIN

almost architectural quality, impresses one in all the work of this artist: and when added to this one finds largeness and breadth of scale and purity and charm of colour one feels that here, more than commonly, is the full equipment of the painter. As a Western woman, Mrs. Richardson's work has developed under conditions of singular isolation. The old idea, encountered even to-day, that California is mysteriously separate from the United States, had some basis of truth. The Chinese wall of the Rocky Mountains on the east and the Pacific on the west did until recently constitute California "a garden inclosed," where the artist has developed alone and uninfluenced, save by natural conditions comparable only to Spain or Italy. This art-isolation is a thing of the past, but that it was not hostile to the ripening of talent the work of Mary Curtis Richardson goes to show. G. A.

MELBOURNE.
—The annual exhibition of the Victorian Artists' Society was opened on 16th July, by Sir Thomas Gibson Car-

michael. During the year the society has considered various matters with a view to improving the exhibition, and as one of the results issued a splendidly designed catalogue which did much to popularise the exhibition.

The President, Mr. McCubbin, showed several very poetic canvases, the result of his recent tour to Europe. His *Moonrise* and *Winter Sunlight* were quite the best things in the exhibition—charming alike in colour and composition.

Mr. Walter Withers had many fine landscapes—mostly transcripts of Eltham scenery. His *Silent Gums* has been purchased by the National Gallery of Victoria under the terms of the Felton Bequest. Mr. Ford Paterson and Mr. Mathers showed the usual characteristic work in landscape—a fine canvas by the latter being *Evening, Erskine River, Lorne*. W. N. Anderson, one of the younger landscapists, showed a distinct advance in *Morning, Kangaroo Ground*—a large atmospheric canvas.



"EVENING, ERSKINE RIVER, LORNE."

BY J. MATHERS

Art School Notes

Mr. MacGeorge and Mr. Colquhoun were other notable contributors. Mr. McClintock showed many charming water-colours, notably *Waiting*, *Cloudscape*, and *Gum Trees, Dandenong*.

Turning to figure-painters, Mr. Bernard Hall and Mr. Wheeler stood out from most of the exhibitors with excellent work—the former with several well-painted heads and some still-life pieces, and the latter with the large *Portfolio*. Miss Baker, Miss Cumbrae Stewart, and Miss Sutherland all showed excellent work. Among the black-and-whites Miss Ida Rentoul had a few very fine examples of dainty fancy in pen-work; Miss Traill and Mr. Shirlow, some etchings; and there were some good things by Miss Dora Wilson, Miss Teague, and Mr. Laurence. Mr. Web Gilbert deserves special praise for his four excellent bronzes and the marble presentation head of Dr. Adamson of Wesley College. J. S.

ART SCHOOL NOTES.

LONDON.—There are likely, at no distant date, to be important changes at the schools of the Royal Academy, which may affect the entrance examinations as well as the teaching. Last year a Committee was appointed, composed of the President and the Keeper, Mr. T. Brock, with five Academicians, Mr. Seymour Lucas, Mr. S. J. Solomon, Sir Aston

Webb, and the late Mr. E. J. Gregory, for the purpose of considering all the laws concerning the schools, and to report upon them to the Council. Certain recommendations have been made by the Committee, but nothing can be done to carry them into effect until the revised laws have been approved by the General Assembly, whose meetings will not be resumed until next month. It would be idle to speculate upon the nature of the revision until the General Assembly has completed its labours, but the appointment of the Committee suggests that the Academicians are not altogether satisfied with the progress of the schools under the present laws, which only came into force in 1903, and embodied changes of a radical nature. The reforms of 1903 were preceded by those of 1890, when, for the first time, painter candidates for admission were required to show some knowledge of drawing from the life. Until 1890 the execution of a highly-stippled drawing from a full-length antique figure was the principal thing demanded from the candidates, some of whom spent months upon the execution of their Academy studies. In the very early days of the schools it was sufficient to show a good drawing of any kind to the Keeper, who could, if satisfied, at once admit the candidate. But the custom of judging the would-be student upon the "finish" of his stippled drawing is one of very long standing, and survived several reforms of the procedure of the Academy schools.



GLASS WARE DESIGNED AND PRODUCED AT THE FACHSCHULE FÜR GLASINDUSTRIE AT HAIDA, BOHEMIA

Art School Notes



GLASS WARE DESIGNED AND PRODUCED AT THE FACHSCHULE FÜR GLASINDUSTRIE AT HAIDA, BOHEMIA

One of the first of these reforms was attempted more than a century ago, when the schools were crowded with young aspirants for artistic fame. Unfortunately their general standard was so low that the Academicians ordered each of them to submit anew an example of his drawing. As the consequence of this re-examination some of the students were degraded from the life school to that of the antique, and others turned out altogether. The treatment was so drastic that for a time the schools were almost deserted, and an artist who worked at the Academy in those stormy days has recorded that more than once he was the only person in the life class with the exception of the Visitor and the model. Among the more important reforms of late years at the Academy were the change in the status of the women students, who, since 1903, have worked on level terms with the men, and the new law, made in 1905, on the motion of Sir George Frampton, which grants admission to the schools without examination to Colonial students in painting and sculpture who have been awarded travelling studentships for the purpose of studying art in Europe.

Mr. Arthur Thomson, Professor of Anatomy at the Royal Academy, will give this autumn a series of twelve addresses at Burlington House, commencing on the 20th inst., at four o'clock. The anatomy addresses, in common with the other winter lectures at the Academy, are open to all the exhibitors of last year at Burlington House, and practically to any artist who cares to take a little trouble to obtain a ticket. They do not, however, attract as large an audience as they deserve. Yet there have been times when the anatomy lectures

at the Academy drew such crowds that people fought to get in, and officers from Bow Street had to be stationed at the door to keep out the disorderly element. Those were the addresses of Sir Anthony Carlisle, and the crowds were drawn to Somerset House not by the merits of the lecturer but by extraneous attractions. Sir Anthony, who used to lecture in full Court dress, with lace ruffles, and a bagwig, made a point always of providing some novelty that would be sure of attracting the town. Once, to display the muscles in action, he had a squad of eight nude Life Guardsmen going through the sword exercise, and again a troupe of Chinese jugglers displaying their agility. Mr. Thomson in lecturing for artists and students confines himself, properly enough, to the bones and muscles that affect the structure and the external forms, but Sir Anthony loved to go deeper and to horrify his audience with pitiful remnants of humanity handed round on dinner plates. Hazlitt when he attended one of these lectures had a hard struggle to keep himself from fainting. The dates of the Academy addresses on painting, sculpture and architecture have not yet been announced, but their delivery will probably commence immediately after the Christmas holidays.

W. T. W.

HAIDA, BOHEMIA.—Two illustrations are here given showing examples of glass ware designed and produced at the Fachschule für Glasindustrie at Haida, a small town of some 7,000 inhabitants, where glassmaking has been the staple industry for a very long period. In connection with this industry the school, which, like most of the Fachschulen in various parts of the Austrian empire,

Reviews and Notices

is endowed and maintained by the Government, plays an important part, not only through the thorough training it gives to all classes of workers concerned in the production of glass ware, but also by the aid it renders to manufacturers in carrying out investigations of raw materials and the testing of samples of manufactured articles. The school is under the direction of Herr Heinrich Strehblow, and he is assisted by a staff of twelve professors and instructors and a number of workshop assistants. The curriculum is both theoretical and practical, and comprises both the decorative and scientific aspects of glass manufacture. No fees are charged to "Inländer," i.e., natives, but "Ausländer" pay 100 kronen (about £4) for the school year, half fees being charged to "Hospitanten," or those who take up only certain branches. On Sundays free classes are available throughout the winter months for masters, assistants, apprentices and others occupied during the week.

REVIEWS AND NOTICES.

Selected Pictures by Joseph Israels, Léon Lhermitte, Matthew Maris and Henri Harpignies. (London: Simpkin, Marshall & Co. Ltd.) 10s. 6s. net. (limited to 1,000 copies.)—During the past summer an exhibition of unusual interest was held at the French Gallery, London, where Messrs. Wallis & Son brought together a series of pictures by Matthew Maris, Israels, Harpignies and Lhermitte. The issue of a souvenir of this notable collection was a happy idea, and the publication will be welcomed not only by those who visited the exhibition, but also by those less fortunate who were unable to do so. The exhibition was particularly noteworthy, owing to the fact that it included a unique display of the art of Matthew Maris, whose output has so far been extremely limited, and will, in all probability, not be seriously increased. One of the most remarkable and most interesting artists the nineteenth century produced, Matthew Maris is at last receiving due recognition as a master amongst modern artists. Seventeen of the poet-painter's most important works were shown at the exhibition, and all are beautifully reproduced in the volume—seven in photogravure. They include the impressive *Montmartre*, the exquisite *Prince and Princess*, the *Enchanted Castle* and *Enchanted Wood*, so pregnant with mysticism, the charming child-studies *Butterflies* and *Enfant Couchée*, the fanciful *Lady with Goats*, and the less-known *Christening*. With one or two exceptions all the

works by the master shown at the exhibition were reproduced in the special number of *THE STUDIO* devoted to the Brothers Maris. In Messrs. Wallis's volume Mr. Wedmore writes sympathetically of the art of Matthew Maris, while Mr. Lewis Hind, Mr. E. F. Strange, and Mr. P. G. Konody contribute short articles on the work of the other three painters, whose pictures are also adequately and admirably illustrated. The volume is one which every lover of the higher forms of modern art should seek to acquire.

Um 1800. Architektur und Handwerk im letzten Jahrhundert ihrer traditionellen Entwicklung. Herausgegeben von PAUL MEBES Bd II. (Munich: F. Bruckman & Co.) Cloth, 20 Mks.—In the first volume of this work, noticed in these pages about a year ago, the style of architecture in vogue a hundred years ago in Germany was exemplified by a large number of illustrations of private residences and public buildings extant at the present day; and now in this second and concluding volume a further extensive selection is given, the buildings illustrated being all private dwellings of various dimensions, including many of the old "palaces" still to be found in the large cities of Germany, and various country mansions, together with an interesting series of garden-houses, pavilions, lodges, bridges, gateways, etc., a few interiors and some specimens of furniture. In presenting these examples of "architecture and handicraft" of a period which corresponds to our Georgian period, the characteristics of which are reflected therein, the author's aim has been to show that the art of building then reached the culminating point in its evolution on traditional lines, later developments having, according to Herr Mebes, no organic relation to antecedent stages of evolution. Of current taste as it affects domestic architecture and household appurtenances generally he has a very poor opinion, and he condemns it in unmeasured terms. In the course of his travels in all parts of Germany in search of material for his book he was struck by the almost universal absence of that spirit of domesticity which has always been considered a signal characteristic of Germans of all classes—everywhere he came across evidence of a degeneracy of taste in the choice of things pertaining to home life, not only in the dwellings of the well-to-do bourgeois class and those of people in humbler circumstances, but even in princely mansions. Such phenomena are of course not confined to Germany, and to a large extent they are the inevitable outcome of changed economic conditions, but it should be borne in

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mind that comparisons of the past with the present are apt to be one-sided because complete data are wanting. The author recognises that there is a certain amount of present-day production to which his strictures do not apply, but we believe this quantity is greater than he supposes, and that as regards architecture at all events there is much amongst modern achievements that will be regarded with approval a hundred years hence—much that is, moreover, not in conflict with the best traditions of the past.

Tyrol and Its People. By CLIVE HOLLAND. With 16 illustrations in colour by ADRIAN STOKES. (London: Methuen.) Price 10s. 6d. net.—An exceptionally interesting historical and descriptive account of a delightful land and people. Mr. Stokes's illustrations are in artistic value much in advance of those usually accompanying such works, and are reminiscent of the beautiful colouring and romantic aspect of the natural scenery of the Dolomite country.

Art in Great Britain and Ireland. By Sir WALTER ARMSTRONG. (London: W. Heinemann.) 6s. net.—The success of Dr. Reinach's excellent outline of the general history of art, published under the title "Apollo," has suggested the preparation of a series of special manuals dealing each with the history of art in a particular country, and forming together a universal history of art from the earliest time to the present day. A good beginning to the series has been made with this little handbook by Sir Walter Armstrong, whose survey of our art history, beginning with Stonehenge and ending with Alfred Gilbert, covers the whole field of artistic activity, including its various decorative applications and architecture, for, as the breadth of this survey implies, he is not one of those who identify art with picture-making, but is able to find abundance of evidence showing that in the Gothic ages the metal-worker, the illuminator, the glass painter, the needleworker and even the statue-maker, practised in this country with hardly less success than elsewhere. It goes without saying that in a volume of just over 300 pages, with more than 600 illustrations interspersed throughout, only a very condensed statement is to be expected, but it is surprising how much the author contrives to say in a few words.

Beautiful Flowers and How to Grow them. Vol. II. By HORACE J. WRIGHT and WALTER P. WRIGHT. (London: T. C. & E. C. Jack). 10s. 6d. net.—The second volume of this excellent publication is in every way as interesting and attractive as the first. The illustrations, of which several are

in colour, are well reproduced and of considerable value in their relation to the letterpress. Mr. Fairfax Muckley contributes a number of delightful flower-studies, while those by Miss Beatrice Parsons, Miss Fortescue Brickdale and Mr. Francis James add to the beauty of the volume. Helpful articles on arches, pergolas, pillars, stumps, walls and fences, and flowers for suburban gardens are included in the second volume. We again commend this work to all lovers of the garden, and especially to those interested in the cultivation of flowers.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Herausgegeben von Prof. Dr. ULRICH THIEME and Prof. Dr. FELIX BECKER. Dritter Band: Bassano—Bickham. (Leipzig: W. Engelmann.) Cloth, 35 mks.; stitched, 32 mks.—The third volume of this comprehensive dictionary of artists bears throughout its 600-odd pages the same signs of painstaking care that marked the preceding two volumes. The usefulness of such a work as this is hardly to be over-estimated, since it makes a point of giving information about every artist of whom any records are extant, irrespective of nationality and period, only those of purely local celebrity being excluded; and the footnotes appended to most of the articles show that the editors and their numerous collaborators, of whom there appear to be more than 300, have covered a very wide ground in their search for information. It should also be noted that the editors have given an extended meaning to the term "bildende Künstler," used in their title; for they include notices of all the principal craftsmen and architects whose work has been characterised by creative talent.

The *Souvenir of the Fine Art Section, Franco-British Exhibition, 1908*, which has been compiled by Sir ISIDORE SPIELMANN, C.M.G., F.S.A., for private distribution by the Executive Committee of the British Section, is, so far as the letterpress and illustrations are concerned, an admirable production; but the binding might have been more in keeping with the contents, instead of being, as it is, more like the cover of a trade catalogue. The volume does contain a complete catalogue of the works exhibited, but it contains in addition an extremely interesting survey of the entire Fine Art Section, by Mr. M. H. Spielmann, filling some 120 pages, and it is this, with the large number of full-page reproductions of important works, that gives to it its high value as a record of a display which, as regards the British Section at all events, was unique in its representative character.

The Lay Figure

THE LAY FIGURE: ON THE TRAINING OF THE CRAFTSMAN.

"I WONDER whether we shall ever realise properly what is the right function of the Art School?" said the Art Critic. "It seems to me that we are spending a great deal of money in this country on art education which is of little practical value."

"We are training a large number of students in the principles and practice of a very important profession," returned the Art Master, "and we are spreading a knowledge of art through all classes of the community. Is not that a sufficient return for the money expended?"

"It all depends upon the sort of training that is being given to the students," replied the Critic. "Does it make them efficient as art workers, and does it enable them to deal with practical details in the right way?"

"Does it, you mean, produce skilful and well-equipped craftsmen, or only half-educated amateurs?" broke in the Man with the Red Tie. "That is the point you want to make."

"Precisely," answered the Critic. "Do we train students for the work they propose to do in after life, or do we only give them a mere smattering of general art knowledge and turn them loose on the world to muddle out their future as best they can?"

"That is not quite the right way to put it!" cried the Art Master. "I think you might more fairly ask whether the system of art education officially recognised in this country is the best that could be devised, or whether it could be improved in any direction?"

"That is the same question in other words," laughed the Critic; "but put it so if you wish. Is the system a perfect one?"

"I think it is about as good as it could be," returned the Art Master. "It takes fully into account the needs of all types of art workers and gives them all a solid grounding in those rudiments of their profession which are essential for all real achievement. The students in our schools learn to draw, to paint and to design, and that knowledge, I hold, is all that any school can be expected to impart."

"But when the student has gone through his school course, is he fully fitted as a worker?" asked the Critic.

"Yes, has he practical knowledge, or is he only learned in theories which he does not know how to apply?" added the Man with the Red Tie.

"I take it that he has thoroughly practical knowledge," asserted the Art Master; "but of course the way in which he applies this knowledge must depend upon himself. No school course can do away with the need for personal effort."

"That is obvious," replied the Critic, "and I should be the last person to discourage personal effort. But it seems to me that under the official system too much attention is given to general teaching and too little to particular practice. The student's actual education does not begin till he leaves school."

"How can you say that when we fit the student to follow any branch of art?" protested the Art Master.

"The Jack-of-all-Trades is master of none," laughed the Man with the Red Tie.

"Master of none! Yes, that is just the point," cried the Critic. "The man who is fit to follow any branch of art is, as a rule, unable to succeed in any. You teach him to draw and paint, but you cannot put into him those capacities by which he would rise to eminence as an artist; you teach him to design, but you give him no understanding of the way in which designing should be carried out. By the time he has learned the things you have not taught him he has become too old to work at all."

"How would you teach him?" inquired the Art Master.

"Well, for one thing I would give up the idea that a school can produce great artists by any system that was ever invented. The great artist will be great without your aid," replied the Critic. "For another, I would pay far greater attention to the training of the craftsman, to whom you can be of very great assistance. Teach him not only the theory of design, but the actual application of it. Make him an efficient workman by showing him how to produce the things he designs, and by acquainting him thoroughly with the mechanism of the particular form of design in which he is likely to excel. This is how the craftsman is being trained in Germany, in Austria, in Japan; why should he not have the same chances here too?"

"You mean that the practical side of design should be taught him at school," said the Art Master.

"I mean that as part of his school course he should be required to prove that the things he invents can be actually made," declared the Critic. "There is the real test of the efficiency of his training."

THE LAY FIGURE.

The Cockcroft Cottage



COTTAGE FOR EDWARD T. COCKCROFT, EAST HAMPTON, L. I.

ALBRO AND LINDBERG, ARCHITECTS

THE COCKCROFT COTTAGE AT EAST HAMPTON, LONG ISLAND

THE cottage built for Edward T. Cockcroft at East Hampton, Long Island, intended for summer occupancy, responds to the spirit of the season in many features. The architects, Messrs. Albro & Lindeberg, chose a material which has become popular for this class of building in deciding on stucco over wire lath. The walls of the building are a warm white in color. The local sand found in the neighborhood has been used in mixing, to enrich the tone. Seen from the front, as in the illustration, no little color is effected. Over the pergola is trained a Dorothea Perkins rose, flowering late. Salmon geraniums are potted along the base line and wistaria grows over the entrance in the center. Against the warm tint of the walls the blinds stand out in pale green. Privet is used for darker spots of color and the cedar, with its positive shadow, adds a dash of contrast to the picture. The surrounding country is flat, so that a careful arrangement of color relief by an occasional touch of bright hues is important. The shingle is unstained



WALL ARRANGEMENT IN DINING ROOM

The Cockcroft Cottage



VIEW OF THE DINING ROOM, COCKCROFT COTTAGE

and is weathering to a deep gray that comports with the quiet wall tone.

The placing of shadows in the building itself has also been done with care, as well as the breaking up of the wall spaces with window openings. The grouping of the windows in long, rectangular surfaces combines an opportunity for making the exterior balanced and reposeful, with the merit of allowing a copious lighting of the interior.

The general scheme of the plan is simple. Opposite the front entrance the driving entrance lies at the rear. The living room is to one side and the dining room to the other, as one stands at the front entrance looking in. Beyond the dining room is a spacious porch, which is designed to afford an outdoor living room. Beyond the living room at the other extreme is the pergola.

Holding to the holiday mood of the building no

emphasis is put on the stairway as a feature of the plan. The noble old stairways which customarily dominated the center of the first floor of, for example, our Colonial houses, express, for all their attractiveness, the settled, permanent aspect of the dwelling. Here the architects seem to have felt that the changed conditions of country life altered the need of emphasis. Such a house is only used as a dwelling for part of the year and at a season when much of the living will be done out of doors. Accordingly, the first floor, thrown open in the main, and communicating on all sides with the grounds without, is made to express a sense of being complete in itself, and the fact of communication with

the floor above is passed over lightly. The effect is obtained by tucking the stairway between walls and leaving it inconspicuous. The flight is straight, the tread easy and the passage well lighted, yet the structural fact is all but forgotten in viewing the lower rooms. The thought is carried at one point and another out at the windows or into a neighboring room, but not up toward the seclusion of the householder's more personal realm.



VIEW INTO DINING ROOM, ACROSS LIVING ROOM, WHICH HAS LOWER LEVEL



OBLIQUE FRONT VIEW, SHOWING
PERGOLA AND VARIOUS SHADOW RESULTS
COCKCROFT COTTAGE, EAST HAMPTON
ALBRO AND LINDBERG, ARCHITECTS

The Cockcroft Cottage

Above stairs on the second floor the space is divided for sleeping apartments. There are six master's bedrooms with four bath rooms and three servants' bedrooms with one bath room.

The roof design is a noteworthy feature of this cottage. Perhaps it might be said that the roof in country houses is almost a hobby of the two architects in question. They have, at any rate, realized the importance of this feature and



THE PORCH IS A MOST SUCCESSFUL FEATURE OF THE COCKCROFT COTTAGE



DRIVING ENTRANCE, REAR, COCKCROFT COTTAGE

have developed it with considerable charm. The arrangement of the main ridge, flanked at right angles by a subordinate ridge, with incidental gables breaking through the several skirts, is not, perhaps, novel, but is carried out with that peculiarly pleasing effect of convex surfaces, rounded ends and varying widths of courses which the architects have made a signature to their work.

T. B.

THE greatly increasing use of lattice work, both as a purely decorative feature and as a trellis for vines, is characteristic of modern work. The contrast between delicate shadows cast by the lattice work and the heavy shadows of the cornices and projecting portions of the house makes it a particularly effective decoration, while forming, by the growth of vines upon it, an invaluable link between the structure and grounds, conveying a sense of fitness of the house to the site. [From "One Hundred Country Houses."] —AYMAR EMBURY II.

In the Galleries

IN THE GALLERIES

THE engravings of Marc-Antonio Raimondi, from the collection of Dr. William Englemann, of Leipzig, seen at the galleries of R. Ederheimer, in West Fortieth Street, New York, have formed one of the most important exhibitions of the month.

The beautiful example of the high qualities of the engraver, shown in the accompanying reproduction, is from the celebrated cartoon of the Battle of Pisa by Michelangelo, known as "The Climbers."

The print *Lucas van Leyden, Mahomet and the Monk Sergius* contains one fact of great interest. While the figures follow closely the design of Michelangelo, the landscape offers an exact copy of the plate by Lucas van Leyden, representing Mahomet and the monk Sergius, of the year 1508, with the only exception that the tree in the middle has been omitted by Marc-Antonio. His plate, which is dated 1510, shows how in his early period he was influenced not only by Dürer but also by the Leyden genius, a fact all the more interesting because the latter shows in the work of his last period the very strong influence of Marc-Antonio's style.

Another interesting plate was *The Massacre of the Innocents*, shown in two states, with and

without the "chicot," the little fir tree in the upper corner on the right. The two versions of this subject have received the attention of authors as well as connoisseurs in all periods, and have given rise to a literary dispute which does not seem to have been decided yet. Malvasia, who gives a very romantic story about the two plates, states that both were engraved by Marc-Antonio; Abbé Zani attributes the version without the chicot to the master, and says that Marcò da Ravenna was the engraver of the repetition. Bartsch agrees with him upon the point that one version was engraved by Marco-Dente, but expresses his conviction in strong terms that the plate



Courtesy of R. Ederheimer

ENGRAVING BY MARC-ANTONIO, KNOWN AS "THE CLIMBERS"

A GROUP OF THREE FIGURES FROM THE CELEBRATED CARTOON OF THE BATTLE OF PISA BY MICHELANGELO



Courtesy of the Ehrich Galleries

THE SHEPHERDESS

BY PAUL MOREELSE (1571-1638)

with the chicot was the one engraved by Marc-Antonio. Delaborde follows this opinion, while Passavant again strongly opposes, stating that the plate without the tree, being far superior in detail to the plate with the tree, could alone be the original. While he conjectures that the other plate was engraved by George Pencz, the German artist, belonging to the group of the Little Masters, who studied while in Italy under Marc-Antonio and adopted his style very closely, there seems, however, to be nothing to uphold this view. In the reproduction of the British Museum prints the fir-tree version is given as the original, while in Lippman's great work the other plate is reproduced as such. Mr. Frank Weitenkampf also reproduces the latter. Ottley, on the other hand, is fully persuaded that both plates were engraved by Marc-Antonio, an opinion with which Mr. Ederheimer is inclined to agree. While in the plate without the chicot there is certainly more dramatic expression in the horror-stricken faces, the work in the other plate seems to be more delicate and finished. The *Massacre of the Innocents* has been considered to be one of the masterpieces in engraving during all times. We

have no painting of Raphael of the subject, and can assume that he made the design solely as the basis of an engraving. From the number of sketches left for his drawing we can conclude that Raphael himself attached special care to his composition. It is, therefore, not at all impossible that after the great success the engraving had met with Marc-Antonio, himself, repeated it, after the first plate had been worn out. As both plates are equally beautiful and equally rare, it is hard to say which one is the more valuable of the two. It may be interesting to note part of the account given by Vasari of the engraver.

"During the time that Francesco Francia practised painting at Bologna," says Vasari, "one amongst his numerous disciples, because more ingenious than the rest, was especially brought forward; this was a young man, called Marc-Antonio, who, having been many years with Francia, and being much beloved by him, acquired the surname of de'Franci. This artist, therefore, who was a more skilful designer

than his master, and managed the burin with ease and taste, made girdles and many other things ornamented with 'niello,' which were then in use, of great beauty; he being in that mode of workmanship truly excellent. Becoming at length, as happens to many, desirous to travel, that he might see the productions of other masters, and observe the different processes used by them in their works, he took leave of Francia and repaired to Venice, where he was well received by the artists of that city.

"Marc-Antonio in Rome engraved on copper a most beautiful design of Raffaello da Urbino, representing Lucretia killing herself, which he executed with so much care and delicacy of manner that, upon its being immediately carried to Raffaello by some of his friends, he presently thought of having prints published of several of his compositions; and, amongst others, of a design which he had already made of the Judgment of Paris, in which Raffaello had fancifully introduced the Chariot of the Sun, and this being determined upon, it was so finely engraved by Marc-Antonio as to occasion the astonishment of all Rome."

In the Galleries

THE exhibition of Dutch paintings of the seventeenth century on view at the Ehrich Galleries is especially interesting in connection with the Hudson-Fulton memorial exhibition at the Metropolitan, described elsewhere in this issue. Some thirty canvases are on view; the catalogue gives twenty-three important names in the history of Dutch art of the period. Paul Moreelse (1571-1638) was known as a painter, engraver and architect. He contributed to the fame of the seventeenth-century work in Dutch portraiture. He painted at first under Mierevelt, visited Rome, and, returning to Utrecht, produced a number of portraits, several of which were destroyed in the fire of the Boymans Museum. Nicholas Maes is represented in two canvases, the portrait of the *Princess of Orange*, which exemplifies the artist's later manner, and the *Holy Family*. The works signed by this painter divide into two such distinct groups that they are sometimes held to have been painted by two different men.

Very little is known of his life, and various conjectures have been made to account for his two styles. It is not impossible, however, if the dates of birth and death are accepted as those of one painter (1632-1693), that a pupil of Rembrandt liv-

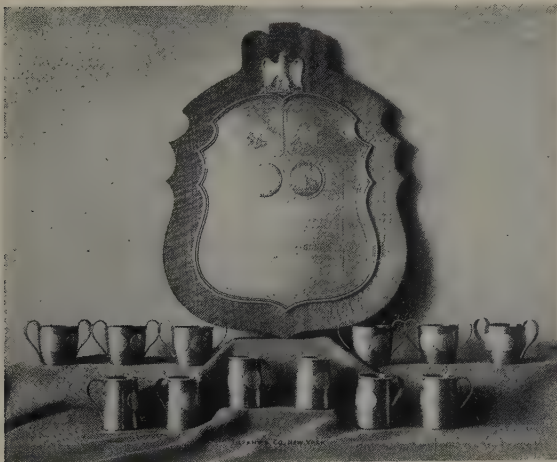


Courtesy of the Ehrich Galleries

WILLIAM III OF ORANGE AND FAMILY

BY UCHTERVELDT

ing so far into the next period might have altered his manner extensively, and this view is often held. It would be difficult to find a more striking contrast between two types of work than that shown by the *Princess of Orange* and the *Old Women* (painted about 1650-1655), lent to the Hudson-Fulton Metropolitan exhibition by Mr. Johnson. Nicolaas Pietersz Berchem (1620-1683), represented by a striking study in lighting and unusual pose, *St. Peter*, is shown at the Metropolitan in a different sort of subject, a landscape with figures, and the comparison is interesting. He is best known for his landscapes, which he carried out with so much of the Italian manner, both in selection and execution, that it has been surmised that he paid a visit to Italy. The Goyen canvas, *Twilight on a Dutch River*, is of the clouded air and the somber neutral cast of color characteristic of this painter. His own master, Esaias van de Velde, is represented by a striking *Man on Horseback*, a large, spirited painting, in which the force of the oncoming rider and mount is intensified by the device of a low horizon with woods. The management of the aerial perspective makes an arresting composition. Jan Davidsz de Heem is represented by a still life.



Made by Tiffany & Co., New York

TROPHY FOR TWELVE-OARED CUTTERS AND FIRST AND SECOND PRIZE CUPS FOR WARSHIP ROWING CONTEST, HUDSON-FULTON CELEBRATION

Interior Decorations for an Amateur Printer



INTERIOR DECORATIONS
EARLY ENGLISH THEMES

BY FRED
DANA MARSH

DECORATION BY FRED DANA MARSH IN THE HOUSE OF AN AMATEUR PRINTER

AN INTERESTING problem in interior decoration is worked out by Frederick Dana Marsh in a house at Lake Forest, Ill., designed by Mr. Howard Shaw, of Chicago. The room decorated is used for the printing of choice works by writers of early English, this period (approximately from the tenth to the thirteenth century) being the favorite epoch of the owner of the house. Printing is his hobby. The press does not show in the illustration, being moved to the side when not in use. The bench along the wall, however, contains type cases and accessories.

In selecting a subject for treatment in the frieze a search was made in early literature for a theme pleasing to the owner and his wife that would lend itself to pictorial expression, and at the same time something that had not been pictured before—at least, something not hackneyed.

In the "Percy Reliques" was found a charming

verse which seemed to fill these requirements, and "The Lady Turned Serving-man" was chosen. It seemed to contain the characteristics of medieval incident, such as combat, adventure and love making. The heroine in her varying costumes and moods weaves the thread of the tale, as it were, through the various incidents depicted. These incidents are subdivided by heraldic shields, there being no architectural break in the length of the wall space. This division of scenes was left largely to the artist, who refers to it as the source of many diverting and entertaining conferences of the persons concerned, "a sort of diversion," he says, "which, if concluded as sympathetically, ought to prove of interest more generally in this country where the personal note in domestic decoration is practically undiscovered."

Light in the room being rather subdued, color almost as intense as those of antique illuminating was used—as well as a rather free use of gold. Excerpts from the legend form a running pattern of gilt letters on the oak board at the base, enriching the effect.



DETAILS OF FRIEZE
BY FRED DANA MARSH

Wilkes-Barre Court House Decorations



Copyright, 1909, by Will H. Low

PROSPERITY UNDER THE LAW
MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.

BY WILL H. LOW



Copyright, 1909, by W. T. Smedley

THE AWAKENING OF A COMMONWEALTH
MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.

BY W. T. SMEDLEY

Wilkes-Barre Court House Decorations



Copyright, 1909, by Kenyon Cox

THE JUDICIAL VIRTUES
MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.

BY KENYON COX

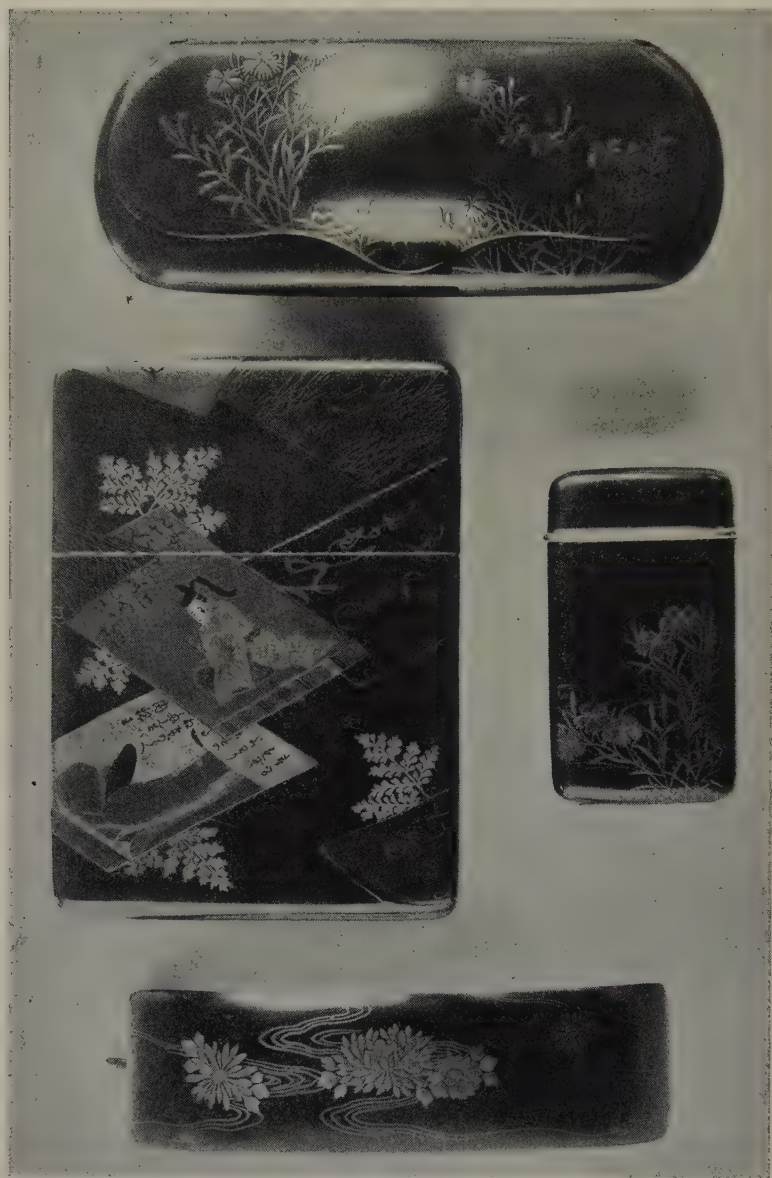


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JUSTICE
MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.

BY EDWIN H. BLASHFIELD

Japanese Lacquer



JAPANESE LACQUER APPLIED TO TIFFANY OBJECTS OF ART IN SILVER
AND TORTOISE SHELL

JAPANESE LACQUER

THE usual objection to small objects of personal use decorated in Japanese lacquer lies in the sometimes over quaint and sometimes quite too fantastic shapes which the Japanese themselves affect. Though the form of decoration may be desired, the style of the object itself is often too foreign to suit our Western taste. This difficulty has been met in some recent work of Tiffany & Co. by the clever expedient of consigning a number of popular articles of their own manufacture in silver

and tortoise shell, etc., to expert enamellers in Japan to whom the application of the authentic lacquer has been entrusted. Some of the results of this experiment have recently been returned from Japan and are now to be seen at the Tiffany Building..

In far the larger number of objects of artistic lacquer, writes Edward Dillon in "The Arts of Japan," the ground will be found to be either black or of an orange-brown tint; in both cases the decoration is given by gold applied in various ways. The black tint is given to the lacquer before application by the addition of certain ingredients that correspond closely to those used in the preparation of our ordinary writing ink (acetate of iron, etc.). In the case of the orange tints the natural color of the lacquer is strengthened, generally by the addition of gamboge. The effect is frequently heightened and a surface resembling aventurine is obtained by the addition of fine metallic particles—not always gold, for in the honey-colored base any white spangles take on a golden aspect. It is thus that the famous nashiji

(pear rind) ground is produced—perhaps the best-known variety of Japanese lacquer. But gold may be applied in many other ways. It may be dusted onto the still moist ground, it may be added piece by piece in small rectangular fragments of foil (*kirigane*), or the gold may float in flakes in the substance of the lacquer (*giyobu nashiji*). The lacquer may at times be so changed with metallic particles as to assume the aspect of a dull-gold ground. The greatest stress is laid by the Japanese on the various qualities of their gold grounds, often associated with the names of famous artists.

The Fall Art Books



From "Dutch Art in the Nineteenth Century," J. B. Lippincott Co.

THE FIRST LESSON

ALBERT NEUHIJS

THE FALL ART BOOKS

DAVID C. PREYER, well known for his work in art criticism, brings a special knowledge of Dutch painting to the new volume in the Galleries of Europe series, "The Art of the Netherland Galleries" (Page). The book, which carries half a hundred illustrations, treats the subject topically in historical sequence. A translation of G. H. Marius's "Dutch Art in the Nineteenth Century" is tastefully gotten up with 130 plates (Lippincott). The Hague school is taken as a focus, with a closing summary of the reaction by the younger Amsterdam painters. The anecdote is well known of de Largillière's mistake in thinking the young Chardin's work a product of the established Flemish school. Chardin, who, though a Frenchman, all but beat the Dutch on their own ground, is the subject of one of the recent volumes in the Masterpieces in Color series, a remarkably successful set of inexpensive color reproductions

with adequate text. Fragonard and Rubens also appear in recent issues. The volumes on Gainsborough, Reynolds and Romney have been grouped in one binding under the title "The Great English Portrait Painters of the Eighteenth Century," resulting in an attractive gift book (Stokes). The distinctive Belgravia series (Caldwell) of pocket monographs is enriched with a volume on Jean François Millet from the pen of Richard Muther, whose recent death has been a great loss to serious art criticism. The quality also of the presswork, illustrations, and the limp leather binding will commend the book to the holiday buyer. D. Cady Eaton, professor emeritus in art at Yale, mingles a formal encyclopedic arrangement with a refreshingly downright emphasis of personal preferences in his illustrated "Handbook of Modern French Painting" (Dodd, Mead & Co.). English-reading travelers, for whom the book is designed, will be led to conclude that French painting of to-day is "at a low ebb." Mr. John La Farge's Scammon lectures on the Barbizon school (Chicago Art Institute, 1903), which have also a rather controversial smack to them,

are handsomely published under the title, "The Higher Life in Art" (McClure). An excellent elementary text book is Sir Walter Armstrong's "Art in Great Britain and Ireland" (Scribner's). The text is a model of condensation and the copious extent of illustration in good small cuts is a worthy achievement in publishing. The Great Art Galleries series (Caldwell) offers a new volume on the Wallace Collection, containing sixty-four illustrations with short notes. George Morland, the English animal painter (1763-1804), shows Dutch influence in his fondness for domestic interiors and farming scenes. Sir Walter Gilbey, whose well-known interest in the horse and other domestic animals has led him to add to his published writings several books on animal painters, has now in collaboration with E. D. Cuming issued a biography and critical estimate of Morland (imported by Macmillan) which is illustrated with fifty full-page color plates. "Scotch Painting, Past and Present, 1620-1908" is the subject of a

The Fall Art Books

comprehensive and copiously illustrated volume by James L. Caw, director of the National Galleries of Scotland (Stokes). The author divides the subject into two periods—the “earlier school,” 1787–1860, with its precursors and the last five decades, 1860–1908. The Dutch influence is discernible in the technique of the earlier genre and historical painters, and, with the Italian, in the beginnings of landscape. The majority of the earlier landscape painters followed Hobbema, Cuyp and Berchem or Van de Velde and Bakhuysen. Despite a note of passing discouragement as to the present moment it is held that Scottish art is “one of the few original and distinctive manifestations in modern painting.” John Pettie (1839–1893), a Scotch master of historical genre, vigorous, deft and dramatic in his work and remarkable as a colorist, is the subject of an interesting illustrated biography by Martin Hardie, his nephew, and himself a painter of distinction (imported by Macmillan). This is the first monograph on Pettie and comprises a complete descriptive catalogue of his works. Fifty of the illustrations are color plates. Edward Dillon has prepared a good introduction to the “Arts of Japan” for the useful series of “Little Books on Art” (McClurg). The exposition is divided into two parts, the first treating of painting and sculpture in connection with a general sketch of Japanese history, and the second devoted to the so-called “minor” arts, colored woodcuts, metal work, netsuke, lacquer and ceramics. A short bibliography is added and the book is illustrated. These “little books,” within their acknowledged limitations, are something of a triumph in the making of compact treatises.

Another volume just issued in the same series is the handbook on “Illuminated Manuscripts,” by John W. Bradley. He falls into the seductive error of beginning with Adam or his contemporaries. The question as to what art is may serve well enough by way of subject for a disquisition in esthetics, but it is high time that the topic should disappear from introductory paragraphs. If Mr. Bradley were writing a history of railways he would hardly begin with the question “What is motion?” All of which, perhaps, goes to show that the book-worm will occasionally turn captious. The book is compact of information, treating the subject on a historical outline and should prove of real service. James Ward, an English mural painter, once a pupil of Leighton’s, has followed up his previous books on ornament and design with a practical discussion of “Fresco Painting” (Appleton). His suggestions on processes and methods are based on his

own experience in the practice of buon-fresco and spirit-fresco. The illustrations include four color plates, and there are several chapters on Italian frescos, but the discussion of technical points, such as the method of laying on colors and the preparation of the wall, will be more likely to command a hearing. It is a pity that a book of this sort should be issued so badly sewed.

One of our friends who sets frankness of thought above exactness of expression is accustomed to declare that all books may be divided on the score of authorship into two classes; by which he intends, first, those written by hacks, and, second, those written by cranks. Few informed persons will be inclined to classify C. J. Holmes, Slade professor of fine art at Oxford, in the latter category. But if the airy generalization comes to mind in referring to his new book, “Notes on the Science of Picture Making” (Appleton), it does so because such a book is immediately distinguished among the flood of publications that pours through the appointed channels of the seasons. The book in no sense belongs to that class which we owe to the manifestation of professional authorship technically known as “book-making.” No one could sit down and concoct it from encyclopedias or set out to collect the contents with guide book and camera. It offers the fruit of full-grown personal theory and should not be neglected by any reader who keeps abreast of current philosophic art criticism. As it can hardly be adequately noticed in the present space available we shall hope to return to it later, noting at the moment that the theoretical scheme divides the consideration of emphasis of design under the following heads: Symbol, plan, spacing, recession, shadow, color and emphasis of material; each of which is subdivided as to the pictorial conditions of unity, vitality, infinity and repose.

Lewis F. Day, in preparing a fourth edition of his “Nature in Ornament,” has enlarged the plan to embrace two volumes under the title, “Nature and Ornament,” the first of which, “Nature, the Raw Material of Design,” appears with eighty-seven illustrations from drawings by Miss Foord (imported by Scribner’s). Dora Miriam Norton, instructor in the Pratt Institute, Brooklyn, has published a book which will be found of great value to all teachers and students of the subject, “Freehand Perspective and Sketching.” The book, which is attractively illustrated with great practical detail, covers its subject comprehensively and will be found a thorough guide in pictorial representation of common objects, interiors, buildings and landscapes. The best and most thorough review of the

The Fall Art Books



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THE CRENSHAW COTTAGE, GERMANTOWN, PA.

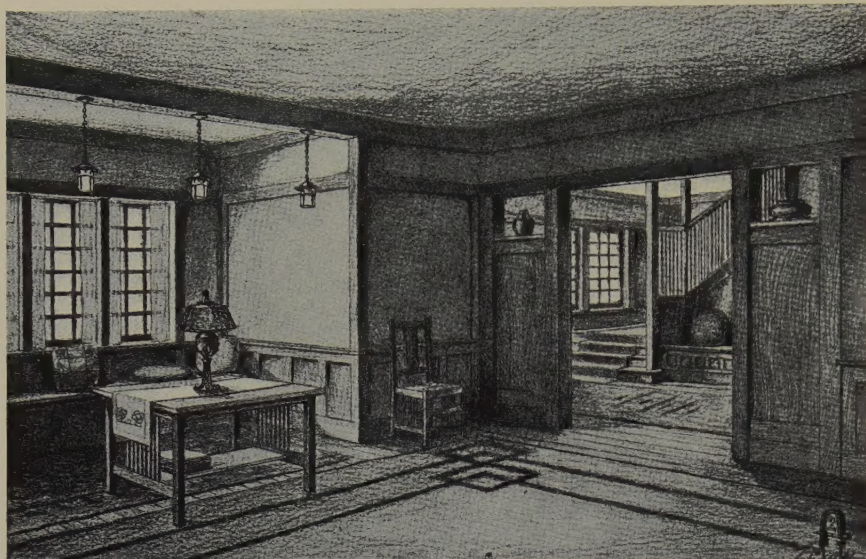
WILSON EYRE, ARCHITECT

subject by a writer whose authority is everywhere recognized, "Pottery and Porcelain of the United States," appears in a third edition with 335 illustrations (Putnam's). Much new material has been added, embracing the tendency to colored and mat glazes, greens predominating, and the underglaze and carved effects shown in the arts and crafts products. Reference should also be made to the excellent primers from the same pen on "Salt-Glazed Stoneware," "Artificial Soft Paste Porcelain," "Tin Enamelled Pottery" and "Lead Glazed Pottery" (Doubleday, Page). "Chats on Old Earthenware," by Arthur Hayden (Stokes), gives suggestions for collectors and describes various stonewares, Wedgwood products, transfer-printed ware, Staffordshire ware and luster ware. The book is illustrated with numerous reproductions. N. Hudson Moore has made a welcome addition to his list of popular art treatises in his *Collectors' Handbook*, entitled "Wedgwood and His Imitators" (Stokes). The various wares produced by Wedgwood are described with abundant illustrations, and among the other makers discussed are William Adams, the Warburtons, John Voyez, Henry Palmer, John Neale, John Turner, "Wedgwood & Co.," J. Lockett, Daniel Steel and John Aynsley. Arthur Louis Duthie has done glass workers and students generally a valuable service in dealing collectively for the first time of the various methods of glass decoration in a practical

fashion, in his book, "Decorative Glass Processes" (Van Nostrand). The book, which is illustrated by working drawings and half-tone reproductions, discusses various kinds of glass in use, leaded lights, stained glass, embossed glass, brilliant cutting and beveling, sand blast and crystalline glass, gilding, silvering and mosaic, proprietary processes and patents.

Modern examples of American domestic architecture are well illustrated by a contributor in the attractive and comprehensive volume published by the Century Company, entitled "One Hundred Country Houses," by Aymar Embury II. The author divides his material, which includes a series of full-page plates from photographs, under various heads, including Colonial (New England, Southern and Dutch), classic revival, Spanish (or Mission), American farmhouses and Japanesque. The series of "Craftsman Homes" which has been appearing in Mr. Gustav Stickley's well-known magazine are collected and issued in an appropriate volume, which will immediately make itself welcome to all persons who are interested in this phase of house building and decoration. A place of honor in the volume is given to Edward Carpenter's essay on "The Simplification of Life," followed by an article on "The Art of Building a Home." Other special articles are added in the rear on "Cabinet Work for Home Workers," "Methods of Finishing Woods," and "The Craftsman Idea." The bulk of

The Fall Art Books



From "Craftsman Homes," copyright, 1909, by Gustav Stickley

LIVING ROOM WITH HALL BEYOND, SHOWING TYPICAL CRAFTSMAN DIVISION BETWEEN THE TWO ROOMS BY MEANS OF HEAVY SQUARE POSTS AND PANELS OPEN AT THE TOP

the book is devoted to fifty concise articles on houses in various allied styles—cottages, farmhouses, courtyards, bungalows, summer camps, open-air dining rooms, gardens—and various features of the house, such as halls, stairways, the living room, kitchen, wall spaces, floors, furniture, fabrics, etc. A welcome little pocket volume in paper covers reproduces sixty photographs, with notes by Professor Capper, showing "Masterpieces of Spanish Architecture" (Stokes). The ninth edition of the Architects' Directory and Specification Index, the issue for 1909 (Comstock) contains among new features a list of architects to the boards of education and a list of architectural societies and organizations in various countries. Lists of landscape and naval architects are also included.

Clara Crawford Perkins issues a two-volume book on the inexhaustible topic, "French Cathedrals and Chateaux" (Holt). This publication is based on the author's lectures and is plentifully supplied with reproductions from photographs. The same author crosses the Pyrenees in "Builders of Spain" (Holt), a companion two-volume book, which traces the story from the Romans to the Bourbons and then canvasses the country geographically by the great cities and provinces.

Several books are before us, among the season's publications, which will commend themselves, by reason of their illustration, to the holiday buyer of artistic taste, though not concerned with art topics. Such is the decorated "Morte D'Arthur" (Dutton),

with the embellishments made for it by the late Aubrey Beardsley, a sumptuous book beautifully printed in limited edition, which any admirer of the artist would be glad to own. Illustrations by Byam Shaw, including a frontispiece reproduced in colors, adorn an edition of Charles Reade's perennially delightful novel, "The Cloister and the Hearth" (Stokes). The "Rubaiyat of Omar Khayyam"

appears with 24 full-page color reproductions from drawings by Willy Pogany (Crowell). The book has decorated covers and doubleures and ornamental borders and decorations in the text, which is presented in a letter designed to recall the cursive character of the Arabic alphabet, not omitting the stroke and point. Twelve water-color drawings by Amy Atkinson are reproduced in colors in Anne MacDonell's "In the Abruzzi—The Country and the People." R. H. Schauffler's "Romantic Germany" (Century) is illustrated from paintings and drawings by Hans Hermann, Alfred Scherres, Karl O'Lynch Von Town, Gertrude Wurmb, Charles Vetter and Otto F. Probst.

BOOKS RECEIVED

HISTORICAL GUIDE TO THE CITY OF NEW YORK. Compiled by Frank Bergen Kelley, superintendent of the City History Club of New York. A complete guide book to New York City and its environs. Frederick A. Stokes Company, New York. Seventy maps, 46 illustrations. Price \$1.50 net.

OLD BOSTON DAYS AND WAYS. From the Dawn of the Revolution until the Town became a City. By Marcy Caroline Crawford, author of "St. Botolph's Town," "Among New England Inns," etc. With numerous full-page plates and other illustrations. Little, Brown & Co., Boston. 12mo. \$2.50 net.

MOTOR DAYS IN ENGLAND. A record of a journey through picturesque southern England, with historical and literary observations by the way. By John M. Dillon, editor of "Marshall's Constitutional Decisions." With a map and 64 illustrations. G. P. Putnam's Sons, New York. \$3.00 net.



"MAROONED," FROM THE OIL PAINTING
BY EDWARD J. GREGORY, R.A.

(From the original in the
possession of H. W. Henderson, Esq.)